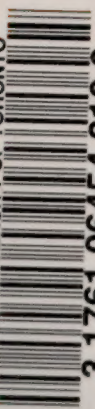
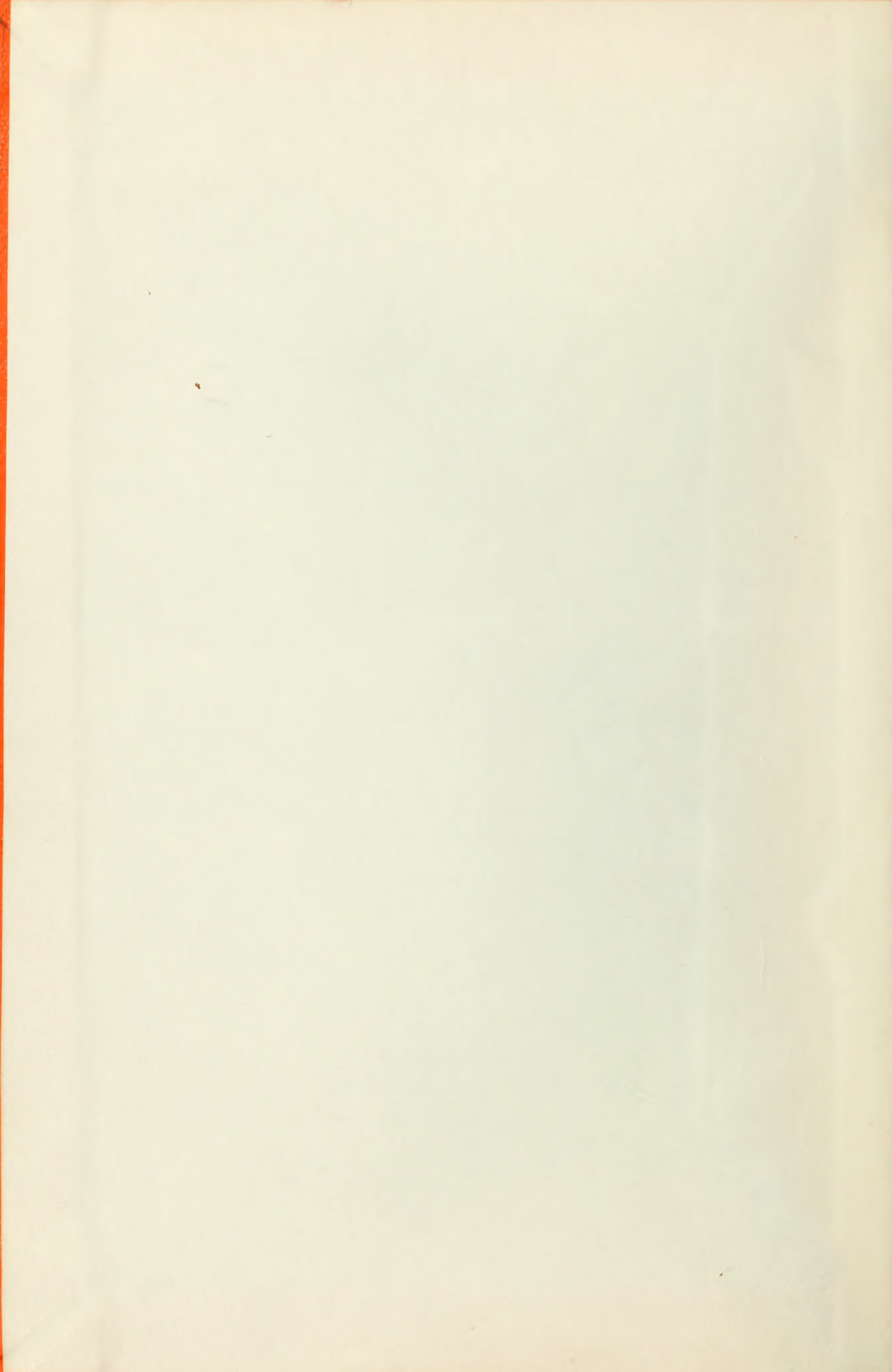


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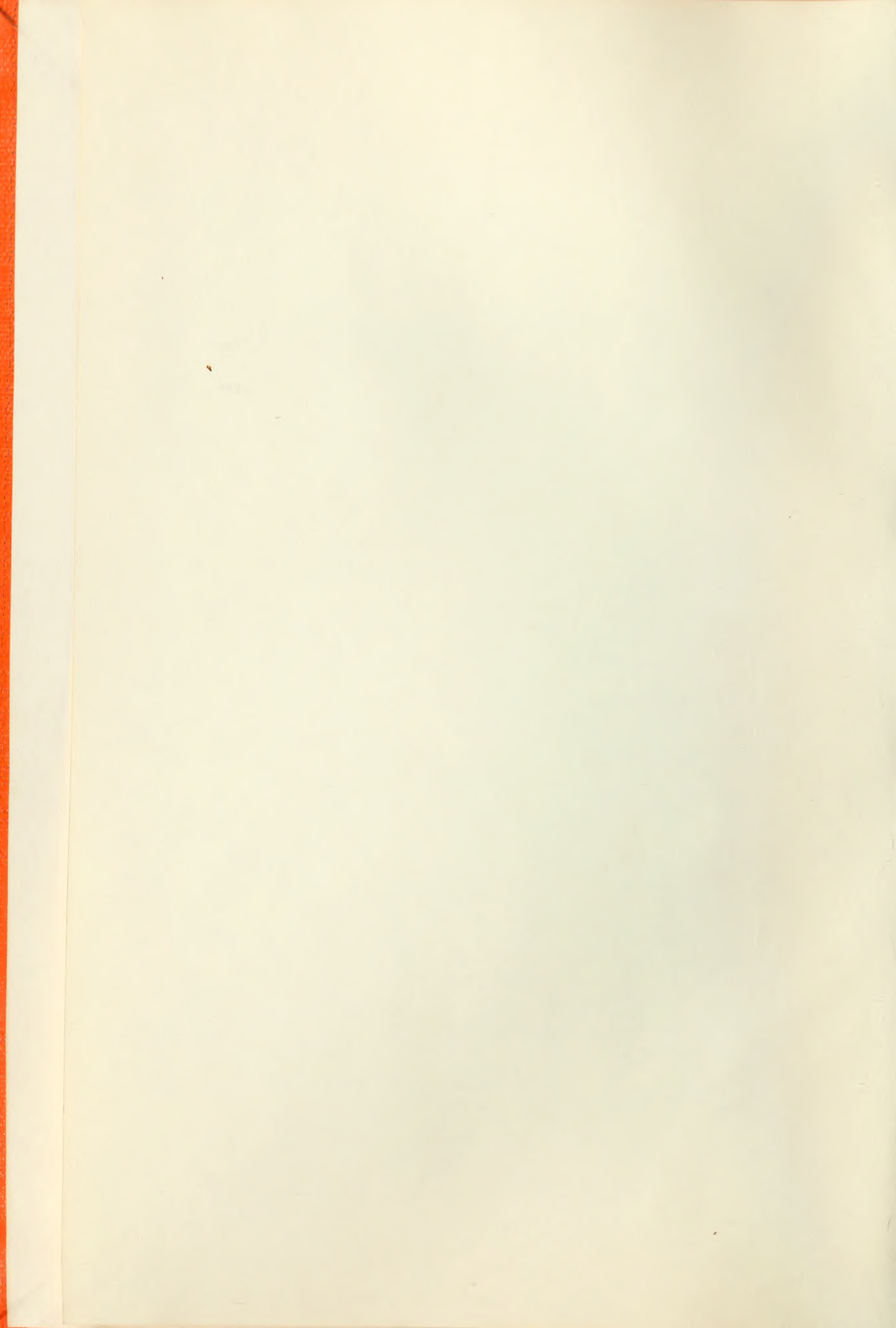


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A
LA LYRE & LA HARPE

(The Lyre and the Harp)

ODE

Poésie de VICTOR HUGO

English Words of M.M. SYDNEY M. SAMUEL and JAMES DONZEL

Soli, Chœur & Orchestre

MUSIQUE DE

Camille Saint-Saëns

OP: 57.

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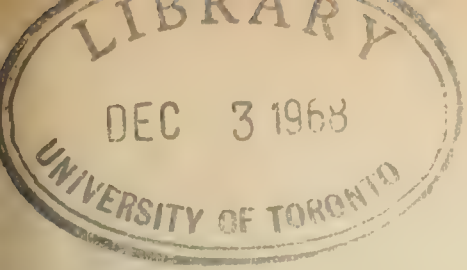
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1533
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LA LYRE ET LA HARPE,

ODE.

(THE LYRE AND THE HARP)

Poésie de VICTOR HUGO.

Musique de

C. SAINT-SAENS.

Op. 57

Traduction anglaise
de MM. SYDNEY M. SAMUEL
et JAMES DONZEL.

PRÉLUDE.

And^{te} maestoso.

PIANO.

dim

Allegro non troppo.

A

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with a slur over measures 7 and 8. The left hand has a triplet of eighth notes in measure 5. A dynamic marking of *mf* is present in measure 7.

Third system of musical notation, measures 9-12. The right hand has a long slur over the first two measures. The left hand features a steady eighth-note accompaniment. Dynamic markings of *p* and *mp* are present.

B And.^{te} (tempo I^o)

Fourth system of musical notation, measures 13-16. The right hand begins with a half rest followed by a melodic line. The left hand has a half rest followed by a melodic line. A dynamic marking of *p legato.* is present. The time signature changes to 3/4.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment with chords and eighth notes.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment with chords and eighth notes.

C Allegro non troppo.

1^{re} PARTIE.
(1^{re} PART.)

LA LYRE

THE LYRE.

N^o 1.

D

CHŒUR
(CHORUS)

Moderato.

Sopranos.

Contraltos.

Ténors.

Basses.

PIANO.

D

Moderato.

p tranquillo.

Ped.

The first system of piano accompaniment consists of four measures. The right hand features a melodic line with a slur over measures 2 and 3, and a grace note in measure 4. The left hand provides a rhythmic accompaniment with chords and moving lines. Pedal markings are present at the end of measures 2, 3, and 4.

The second system of piano accompaniment also consists of four measures. It continues the melodic and rhythmic themes from the first system. The right hand has a slur over measures 6 and 7, and a grace note in measure 8. Pedal markings are present at the end of measures 6, 7, and 8.

Sopranos. *pp*

Contraltos. *pp* **Dors!** *sleep!* **Dors!** *sleep!*

Ténors. *pp* **Dors!** *sleep!* **Dors!** *sleep!*

Basses. *pp* **Dors!** *sleep!*

pp

Dors! *sleep!* *pp* **Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp*

ô *fil* *s* *d'A* *pol* *lon,* *A* *pol* *lo's* *fair* *son!*

Dors! ô fils d'A-pol - lon! Ses lau -
sleep! A - pol - lo's fair son! Lau - rel

Dors! ô fils d'A-pol - lon! Ses lau -
sleep! A - pol - lo's fair son! Lau - rel

Dors! ô fils d'A-pol - lon! Ses lau -
sleep! A - pol - lo's fair son! Lau - rel

Dors! ô fils d'A-pol - lon! Ses lau -
sleep! A - pol - lo's fair son! Lau - rel

F

- riers te cou - ron - nent.
gar - lands have crowned thee!

- riers te cou - ron - nent.
gar - lands have crowned thee!

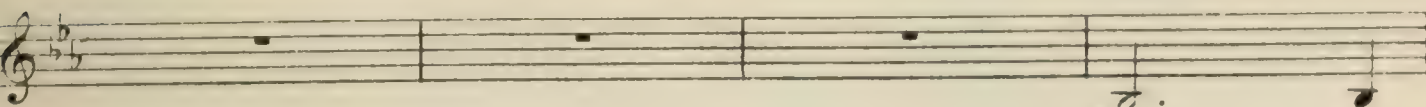
- riers te cou - ron - nent. Dors en
gar - lands have crowned thee! Sleep in

- riers te cou - ron - nent.
gar - lands have crowned thee!

sempre pp



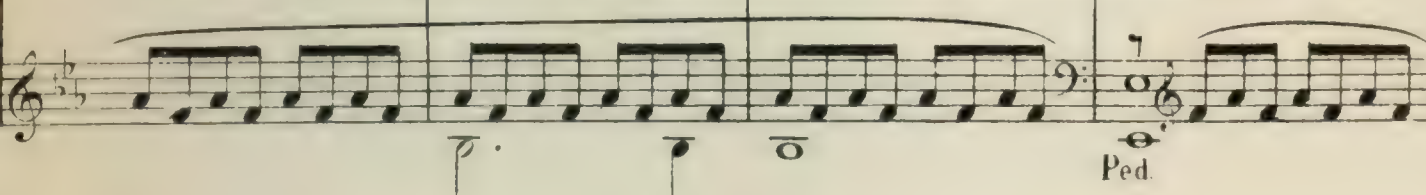
Dors en
sleep in



Dors en
sleep in



paix!
peace!

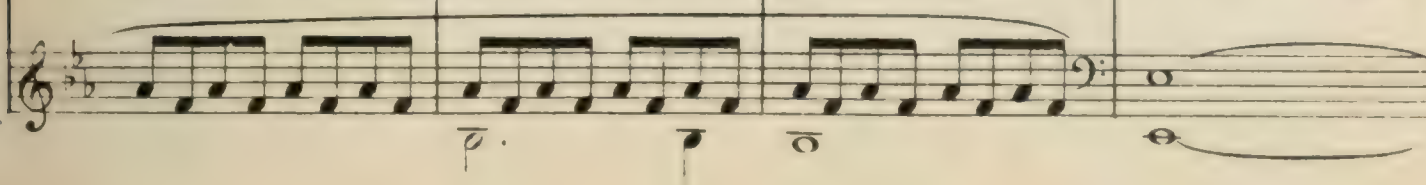
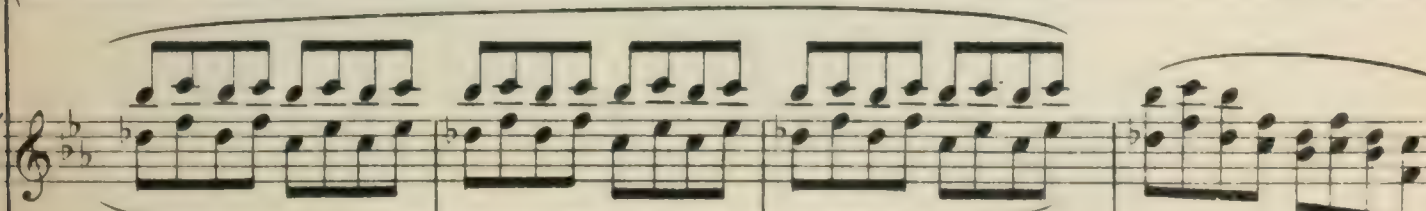
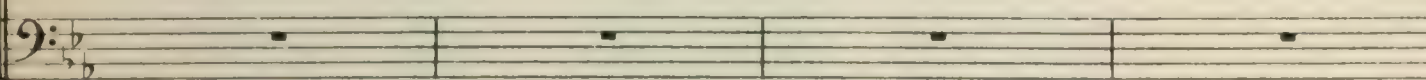


paix!
peace!

Les neuf
Wor - shipped



paix!
peace!



Sœurs l'a - do - rent comme un roi,
by the Mu - ses as their king!

Les neuf Sœurs l'a - do -
Wor - shipped by the Mu -

Les neuf Sœurs l'a - do -
Wor - shipped by the Mu -

Les neuf
Wor - shipped

G

l'a - do - rent comme un roi!
the Mu - ses as their king!

- rent, l'a - do - rent comme un roi!
- ses, the Mu - ses as their king!

- rent, l'a - do - rent comme un roi!
- ses, the Mu - ses as their king!

Sœurs l'a - do - rent comme un roi!
by the Mu - ses as their king!

sempre pp

De leurs
Cloud ed

sempre pp

De leurs
Cloud - ed

sempre pp

De leurs
Cloud - ed

sempre pp

De leurs
Cloud - ed

chœurs né - bu - leux les son
choirs, in thy dreams, with sweet

chœurs né - bu - leux les son
choirs, in thy dreams, with sweet

chœurs né - bu - leux les son
choirs, in thy dreams, with sweet

chœurs né - bu - leux les son
choirs, in thy dreams, with sweet

ges ten vi ron nent; La
mu sic sur round thee, The

ges ten vi ron nent; La
mu sic sur round thee, The

ges ten vi ron nent; La
mu sic sur round thee, The

ges ten vi ron nent; La
mu sic sur round thee, The

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with a long slur over the first two measures. The bass staff has a rhythmic accompaniment of eighth notes.

H (♩ = ♩) *cresc.*

Ly re, la
Lyre, the

Ly re, la
Lyre, the

Ly re, la
Lyre, the

Ly re, la
Lyre, the

H *poco cresc.*

The piano accompaniment for the second system features a treble and bass staff. The treble staff has a melodic line with a long slur. The bass staff has a rhythmic accompaniment of eighth notes.

Ly Lyre, re, la the *f*

Ly Lyre, re, la the *f*

Ly Lyre, re, la the *f*

Ly Lyre, re, la the *f*

cresc.

Ly re chante au près de Lyre near to the doth *dim.*

Ly re chan te Lyre near the *dim.*

Ly re Lyre

f *dim.*

toi!
sing!

p
chante au - près de toi!
near to thee doth sing!

p
chante au - près de toi!
near to thee doth sing!

p
chante au - près de
near to thee doth

The first system of the musical score consists of five staves. The top staff is a vocal line with a whole note rest. The second and third staves are vocal lines with lyrics and a piano (*p*) dynamic marking. The fourth staff is a vocal line with lyrics and a piano (*p*) dynamic marking. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a complex rhythmic pattern of eighth notes.

toi!
sing!

p

The second system of the musical score consists of five staves. The top three staves are vocal lines with whole note rests. The fourth staff is a vocal line with lyrics and a piano (*p*) dynamic marking. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a complex rhythmic pattern of eighth notes.

I *pp*

Dors! Sleep! *pp* ô fils d'A-pol - pol - los fair

Dors! Sleep! *pp* ô fils d'A-pol - pol - los fair

Dors! Sleep! *pp* ô fils d'A-pol - pol - los fair

I

pp

- lon! son! Dors! Sleep! ô fils d'A-pol - pol - los fair

- lon! son! Dors! Sleep! ô fils d'A-pol - pol - los fair

- lon! son! Dors! Sleep! ô fils d'A-pol - pol - los fair

- lon! son! Dors! Sleep! ô fils d'A-pol - pol - los fair

pp

LA HARPE.

THE HARP.

CONTRALTO SOLO.

N° 2.

And^{te} sostenuto.

CONTRALTO SOLO

Musical notation for the beginning of the piece. The vocal line (Contralto Solo) is on a single staff with a treble clef, showing a whole rest. The piano accompaniment is on a grand staff (treble and bass clefs) with a 3/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The piano part begins with a *p* (Orgue.) dynamic marking and features a melodic line in the right hand and a supporting bass line in the left hand.

And^{te} sostenuto.

PIANO.

p (Orgue.)

Vocal line with lyrics: E - veil - le - toi, jeune homme, en - fant de la mi - sè - rel

A - wake! A - rise! O child of po - ver - ty and sad - ness!

Piano accompaniment for the first vocal phrase, showing the right and left hand parts.

Vocal line with lyrics: Un

From

Piano accompaniment for the second vocal phrase, marked *pp legato*.

Vocal line with lyrics: rê - ve ferme au jour tes re - gards obs - cur - cis;

dreams that veil thine eyes from the clear light of day,

Piano accompaniment for the third vocal phrase.

Et pen - dant ton som -
at thy door wait eth

cresc. *f*

- meil, un in - di - gent, ton frè - re, A ta
etc. es - tranged, like thee, from glad - ness! Aid from

por - te en vain s'est as - sis!
the thy bro - ther doth pray!

p

pp

sesto.

LA LYRE.

THE LYRE.

CHOEUR
(CHORUS)

N^o 3.

Moderato.

p dol.

Sopranos.

Ton jeune âge est cher à la
youth like thine is cher - ished by

Contraltos.

Ton jeune âge est cher à la
youth like thine is cher - ished by

Ténors.

Ton jeune âge est cher à la
youth like thine is cher - ished by

Basses.

Ton jeune âge est cher à la
youth like thine is cher - ished by

Moderato.

PIANO.

(Orchestra)

Ped

gloi - re. En - fant, la Muse ouvrit tes
glo - ry, The Muse her light shed on thy

gloi - re. En - fant, la Muse ouvrit tes
glo - ry, The Muse her light shed on thy

gloi - re. En - fant, la Muse ouvrit tes
glo - ry, The Muse her light shed on thy

gloi - re. En - fant, la Muse ouvrit tes
glo - ry, The Muse her light shed on thy

A

Stringendo.

yeux, Et d'une immor_tel - le mé - moi - re Cou_ron -
 birth, Thy name shall be fa - nous in sto - ry While the

yeux, Et d'une immor_tel - le mé - moi - re Cou_ron -
 birth, Thy name shall be fa - nous in sto - ry While the

yeux, Et d'une immor_tel - le mé - moi - re Cou_ron -
 birth, Thy name shall be fa - nous in sto - ry While the

yeux, Et d'une immor_tel - le mé - moi - re Cou_ron -
 birth, Thy name shall be fa - nous in sto - ry While the

A Stringendo.

All^o non troppo.

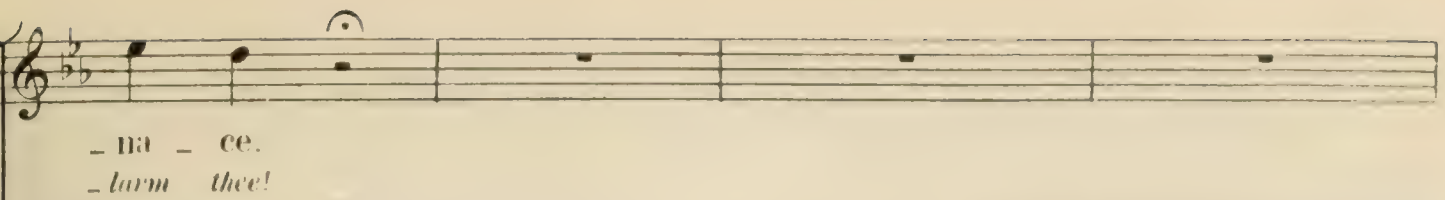
- na ton nom ra_di - eux; En vain Sa - tur - ne te me -
 liv - ing last up_on earth. Let frown - ing Sat - urn not a -

- na ton nom ra_di - eux; En vain Sa - tur - ne te me -
 liv - ing last up_on earth. Let frown - ing Sat - urn not a -

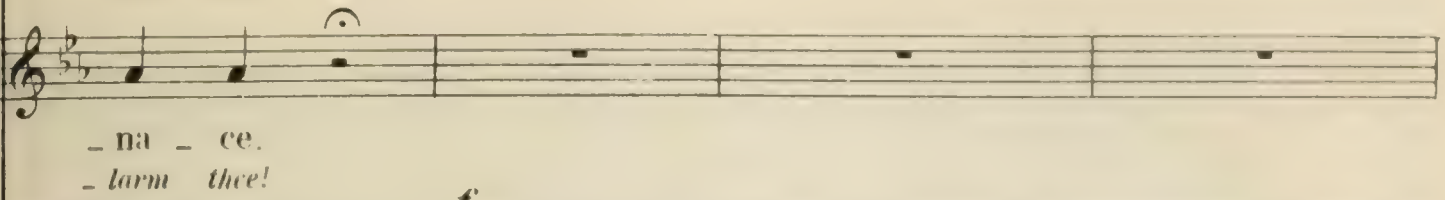
- na ton nom ra_di - eux; En vain Sa - tur - ne te me -
 liv - ing last up_on earth. Let frown - ing Sat - urn not a -

- na ton nom ra_di - eux; En vain Sa - tur - ne te me -
 liv - ing last up_on earth. Let frown - ing Sat - urn not a -

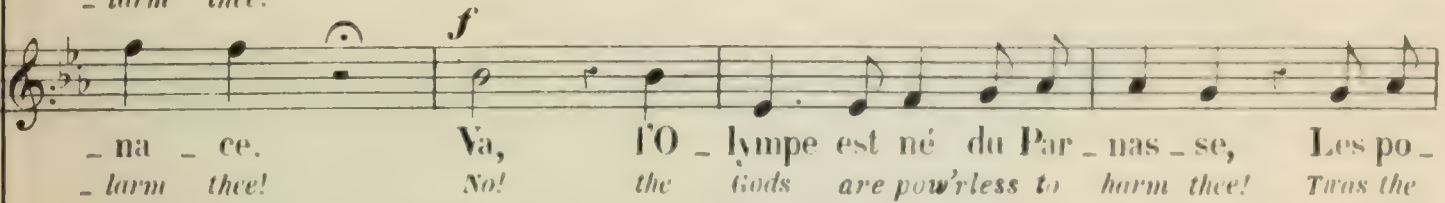
All^o non troppo.



- na - ce.
- larm thee!



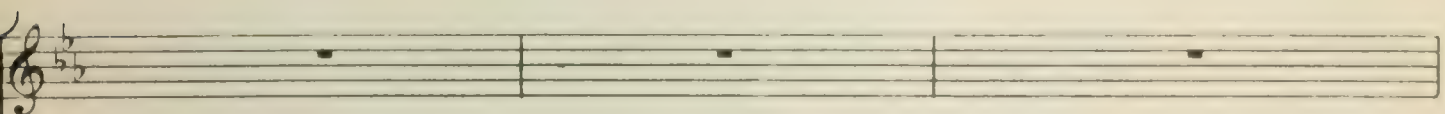
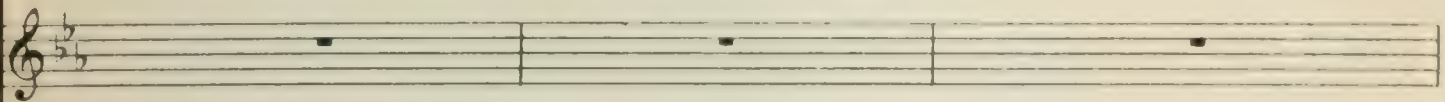
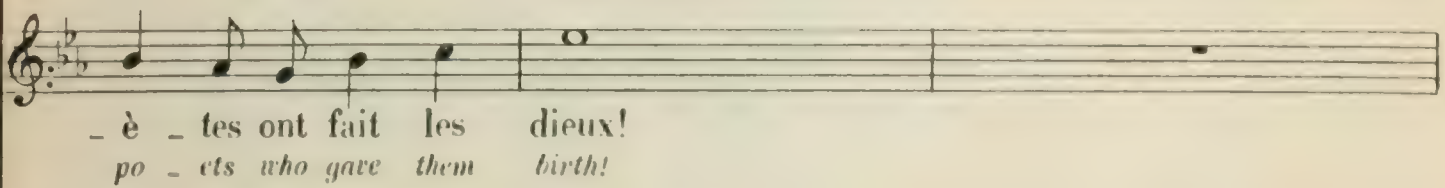
- na - ce.
- larm thee!



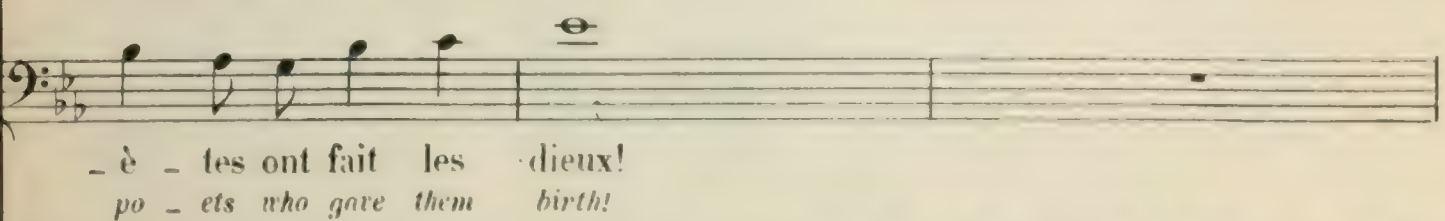
- na - ce. *f* Va, l'O - lympé est né du Par - nas - se, Les po -
- larm thee! No! the gods are pow'rless to harm thee! Twas the



- na - ce. *f* Va, l'O - lympé est né du Par - nas - se, Les po -
- larm thee! No! the Gods are pow'rless to harm thee! Twas the

- è - tes ont fait les dieux!
po - ets who gave them birth!



- è - tes ont fait les dieux!
po - ets who gave them birth!



ff

Ped

Va, l'O-lympe est né du Par-nas-se, Les po-
 No! The Gods are pow'r-less to harm thee! Twas the

Va, l'O-
 No! The

- è - tes ont fait les dieux! Les po - è - tes ont fait les
 po - ets who gave them birth, Twas the po - ets who gave them

- lympe est né du Par - nas - se, Les po - è - tes ont fait les
 Gods are pow'r-less to harm thee, Twas the po - ets who gave them

Va, l'O-lympe est né du Par-
 No! The Gods are pow'r-less to

dieux! Va, l'Olympe est né du Parnas -
birth! No! The gods are pow'r-less to har

dieux! l'O - lympe est né du Par - nas - se, Les po -
birth! The Gods are pow'r - less to harm thee, Twas the

- nas - se, Les po - è - tes ont fait les dieux! Les po - è - tes
harm thee, Twas the po - ets who gave them birth, Twas the po - ets

Va, l'O - lympe est né du Par - nas - se, Les po -
No! The Gods are pow'r-less to harm thee, Twas the

B

- se, Va, l'O - lympe est né du Par -
thee, No! The Gods are pow'r - less to

- è - tes ont fait les dieux! Les po -
po - ets who gave them birth, Twas the

ont fait les dieux! Les po - è - tes ont fait les
who gave them birth, Twas the po - ets who gave them

- è - tes ont fait les dieux!
po - ets who gave them birth,

B

Tromp.

- nas - se!
 harm thee,

Va, l'O - lymphe est né du Par -
 No! The Gods are pow'rless to

- è - tes!
 po - ets,

Les po -
 Tous the

dieux!
 birth,

Les po - è - tes ont fait les
 Tous the po - ets who gave them

Les po - è - tes ont fait les
 Tous the po - ets who gave them.

ff

- nas - se!
 harm thee,

- è - tes!
 po - ets!

dieux!
 birth!

dieux!
 birth!

Va, l'O - lymphe est
 No! The Gods are

Va, l'O - lymphe est né du Par -
 No! The Gods are pow'rless to

più f

più f

ff

piu f

Va, No! l'O - lympe est né du Par -
The Gods are pow'r - less to

né du Par - nas - se, Les po - è - tes ont
pow'r - less to harm thee, Twas the po - ets who

- nas - se, Les po - è - tes ont fait les
harm thee, Twas the po - ets who gave them

piu f

Va, No! l'O - lympe est
The Gods are

- nas - se, Les po - è - tes ont fait les
harm thee, Twas the po - ets who gave them

fait les dieux! Les po -
gave them birth, Twas the

1^{er} Ténors.
dieux! Les po - è - tes ont fait les
birth, Twas the po - ets who gave them

2^{es} Ténors.
dieux! Les po -
birth, Twas the

né du Par - nas - se, Les po -
pow'r - less to harm thee, Twas the

sf

dieux! Les po - è - les ont fait les
birth, Twas the po - ets who gave them

- è - tes ont fait les dieux! Les po -
po - ets who gave them birth, Twas the

1^{er} Tén. dieux! Les po - è - tes ont fait les
birth, Twas the po - ets who gave them

2^{ds} Tén. dieux! Les po - è - tes ont fait les
birth, Twas the po - ets who gave them

- è - tes ont fait les dieux! Les po -
po - ets who gave them birth, Twas the

- è - tes ont fait les dieux! Les po -
po - ets who gave them birth, Twas the

C

dieux! Va, l'O -
birth! No! the

- è - tes ont fait les dieux! Va, l'O -
po - ets who gave them birth! No! the

1^{er} Tén. dieux! Va, l'O -
birth! No! the

2^{ds} Tén. dieux! Va, l'O -
birth! No! the

- è - tes ont fait les dieux! Va, l'O -
po - ets who gave them birth! No! the

C

_lympe est né du Par - nas - se, Les po - è - tes ont fait les
Gods are pow'r-less to harm thee, 'Twas the po - ets who gave them

1^{re} Tén. _lympe est né du Par - nas - se, Les po - è - tes ont fait les
Gods are pow'r-less to harm thee, 'Twas the po - ets who gave them

2^{de} Tén. _lympe est né du Par - nas - se, Les po - è - tes ont fait les
Gods are pow'r-less to harm thee, 'Twas the po - ets who gave them

_lympe est né du Par - nas - se, Les po - è - tes ont fait les
Gods are pow'r-less to harm thee, 'Twas the po - ets who gave them

_lympe est né du Par - nas - se, Les po - è - tes ont fait les
Gods are pow'r-less to harm thee, 'Twas the po - ets who gave them

dieux! Les po -
birth, 'Twas the

dieux! Les po -
birth, 'Twas the

dieux! Les po -
birth, 'Twas the

dieux! Les po -
birth, 'Twas the

- è - tes ont fait les dieux!
 po - ets who gave them birth!

1^{er} Tén.

2^d Tén.

ff

Ped

1^{er} Tén.

2^d Tén.

LA HARPE.

THE HARP.

CONTRALTO SOLO, BASSE SOLO.

N° 4.

And.^{te} sostenuto.

CONTRALTO SOLO

PIANO.

And.^{te} sostenuto.

pp

Ped.

Homme, u - ne fem - me fut ta
 Man! Tras a mor - tal mo - ther

me - re: El - le a pleu -
 bore thee! Weep - ing, she

- re sur ton ber - ceau;
 era dled thee in gloom,

Souf - fre donc! Ta vie
 live thy life! Sor - rois

é - phé - mè - re Brille et tremble ain - si - qu'un flam - beau.
 lies be - fore thee! Flame like shine and fade! Tis thy doom!

pp

A

BASSE SOLO.

Dieu, ton
 God has

B

mâitre, a d'un signe aus - tè - re Tra -
traced, with His fate - ful fing - er, Thy

-cé ton che - min sur la ter - re, Et mar -
path, while on earth thou shalt ling - er. He has

C CONT. SOLO.

-qué ta place au tom - beau. Homme, u - ne
marked thy place in the tomb! Man! was a

fem - me fut ta mè - re:
mor - tal mother bore thee!

Elle a pleu - ré sur ton ber - ceau;
Weep - ing, she cra - dled thee in gloom,

Souf - fre done! Ta vie é - phé -
Live thy life! Thy path lics be -

- mè - re Brille et tremble ain -
- fore thee, Flame like shine and

- si qu'un flam - beau.
fade is thy doom!

LA LYRE.

THE LYRE.

SOLI ET CHŒUR
(SOLI AND CHORUS)

N° 5.

Allegro, non troppo.

Sopranos

Contraltos

Ténors

Basses

CHŒUR.

PIANO

Allegro, non troppo

pp

Ped.

Sempre Allegro. (♩ = ♪)

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs, while the left hand provides a rhythmic accompaniment of chords and single notes.

Second system of musical notation, including the instruction *cresc.* in the left hand. The right hand continues with a melodic line, and the left hand features a steady accompaniment of chords.

Third system of musical notation, marked with a forte *f* dynamic. The right hand has a more active melodic line with slurs, and the left hand plays a consistent accompaniment of chords.

Fourth system of musical notation, featuring a section labeled **A** in the right hand. The right hand has a melodic line with slurs, and the left hand plays a steady accompaniment of chords. A *sf* dynamic marking is present.

Fifth system of musical notation, marked with a *sf* dynamic. The right hand has a melodic line with slurs, and the left hand plays a steady accompaniment of chords.

Sixth system of musical notation, including the instruction *dim.* in the left hand and a *p* dynamic marking. The right hand has a melodic line with slurs, and the left hand plays a steady accompaniment of chords.

Sopranos. *p*

Chan - - - te!

Contraltos. *p* *Sing*

Chan - - - te!

Ténors. *p* *Sing*

Chan - - - te!

Ju - pi - ter

Basses. *p* *Sing*

Chan - - - te!

Ju - pi - ter

Sing on!

Ju - pi - ter

règne, et lu - ni - vers l'im - plo -

reigns, all ri - val pour - er scorn -

règne, et lu - ni - vers l'im - plo -

reigns, all ri - val pour - èr scorn -

- re;
 - ing!

Ve - nus
 ou Mars

Ve - nus
 ou Mars

- re;
 - ing!

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features flowing sixteenth-note patterns and arpeggiated chords.

em - bras - se Mars d'un sou - ris gra - ci - eux;
 sweet Ve - nus smiles, and love beams from her eyes;

em - bras - se Mars d'un sou - ris gra - ci - eux;
 sweet Ve - nus smiles, and love beams from her eyes;

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part continues with similar rhythmic patterns to the first system, ending with a fermata on the final chord.

I - ris bril - le dans
Bright I - ris shines on

I - ris bril - le dans
Bright I - ris shines on

I - ris bril - le dans
Bright I - ris shines on

I - ris bril - le dans
Bright I - ris shines on

l'air,
high,

cresc.
dans les champs bril - le Flo -
Flo - ra dull earth a - dorn -

l'air,
high,

cresc.
dans les
Flo - ra

l'air,
high,

cresc.
dans les champs bril - le
Flo - ra dull earth a -

f
cresc.

B

mf

f

dans les champs bril - le Flo - re;
 Flo - ra dull earth a - dorn - ing;

- re, dans les champs bril - le Flo - re;
 - ing, Flo ra dull earth a - dorn - ing;

champs bril - le Flo - re;
 dull earth a - dorn - ing;

Flo - re, Flo - re;
 - dorn - ing, Flo - ra;

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are in French and English. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf* and *f*. A section marker **B** is placed above the piano part.

f *p*

Chan - te!
 Sing on!

Chan - te!
 Sing on!

Chan - te!
 Sing on!

Chan - te!
 Sing on!

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are in French and English. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* and *p*. A section marker **B** is placed above the piano part.

dim. *p cresc.*

Les im - mor - tels, du cou - chant à l'au - ro - re,
 Know that the Gods fly from dusk till the dawn - ing,

En trois pas par - cou - rent les
 Swift as thought a - cross the blue

Tenors. *f*
 Les im - mor - tels, du cou - chant à l'au -
know that the Gods fly from dusk till the
 cieux; Les im - mor - tels, du cou -
skies. know that the Gods fly from

sempre legato.

_ro - re, En trois pas par -
dawn - ing, swift as thought a -
 _chant _____ à _____ l'au - rore, En trois pas par - cou -
dusk _____ till the dawn - ing, Swift as thought a - cross _____

Contraltos *f*

Les im - mor - tels, du cou -
know that the Gods fly from

- cou - rent les cieux; Les
-cross the blue skies. know

- rent les cieux; Les im - mor -
the blue skies. know that the

- chant à l'au - ro - re, *E♭*
dusk till the dawn - ing, Swift

im - mor - tels, du cou - chant à l'au -
that the Gods fly from dusk till the

- tels, du cou - chant à l'au -
Gods fly from dusk till the

trois pas par - cou - rent les
as thought a - cross the blue

- ro - re, En trois pas par -
down - ing, Swift as thought a -

- ro - re, En trois pas par -
down - ing, Swift as thought a -

Sopranos **Cf**

Les im - mor - tels, du cou -
Know that the Gods fly from

cieux; Les im - mor - tels, les
skies; Know that the Gods, Know

- cou - rent les cieux; Les im - mor -
- cross the blue skies; Know that the

- cou - rent les cieux; Les im - mor -
- cross the blue skies; Know that the

C

-chant à l'au - ro - re, En
 dusk till the dawn - ing, Swift
 im - mor - tels, du cou - chant à l'au -
 that the Gods fly from dusk till the
 -tels, du cou - chant à l'au - ro - re,
 Gods fly from dusk till the dawn - ing,
 -tels, du cou - chant à l'au - rore, En trois
 Gods fly from dusk till the morn, Swift as

trois pas par - cou - rent les
 as thought a - cross the blue
 - rore, En trois pas par - cou - rent les
 morn, swift as thought a - cross the blue
 En — trois pas par - cou - rent les
 swift — as thought a - cross the blue
 pas — par - cou - rent les
 thought — a - cross the blue

D

cioux,
skies;

cioux,
skies;

cioux,
skies;

cioux;
skies;

D

ff

En trois
swift
as

ff

En trois
swift
as

ff

En trois
swift
as

ff

En trois
swift
as

ff

pas par - cou - rent les cieux
thought a - cross the blue skies.

pas par - cou - rent les cieux.
thought a - cross the blue skies.

pas par - cou - rent les cieux.
thought a - cross the blue skies.

pas par - cou - rent les cieux.
thought a - cross the blue skies.

dim.

Sopranos
mf Vé - nus em - bras - se Mars d'un sou -
On Mars sweet Ve - nus smiles, and love

Contraltos
mf Vé - nus em - bras - se Mars d'un sou -
On Mars sweet Ve - nus smiles, and love

mf

-ris gra - ei - eux;
beams from her eyes;

-ris gra - ei - eux;
beams from her eyes;

Ténors *p*

Basses *p*

Ju - pi - ter
Ju - pi - ter

Ju - pi - ter
Ju - pi - ter

dim. *p*

règne, et l'u - ni - vers l'im -
reigns, all ri - val pow - er

règne, et l'u - ni - vers l'im -
reigns, all ri - val pow - er

- plo - re.
scorn - ing.

- plo - re.
scorn - ing.

dolce.

SOPR. SOLO *dol.*

Ta dou - ce muse - à fuir t'in -
gent - le muse - to flight in -

CONT. SOLO *Thy dol.*

Ta dou - ce muse à fuir t'in -
gent - le muse to flight in -

LEONOR SOLO *Thy dol.*

Ta dou - ce muse à fuir t'in -
gent - le muse to flight in -

BASSE SOLO *dol.*

Ta dou - ce muse à fuir t'in -
gent - le muse to flight in -

pp

F

- vi - te;
- rites thee,

Cher - che
Seek

- vi - te;
- rites thee,

- vi - te;
- rites thee,

- vi - te;
- rites thee,

pp

Ta dou - ce muse à fuir t'in -
Thy gent - le muse to flight in -

pp

Ta dou - ce muse à fuir t'in -
Thy gent - le muse to flight in -

pp

Ta dou - ce muse à fuir t'in -
Thy gent - le muse to flight in -

pp

Ta dou - ce muse à fuir t'in -
Thy gent - le muse to flight in -

F

CHŒUR.

un a - bri calme et se -
the cool shade! Come far a -

Cherche un a - bri calme et se -
Seek the cool shade! Come far a -

Cherche un a - bri calme et se -
Seek the cool shade! Come far a -

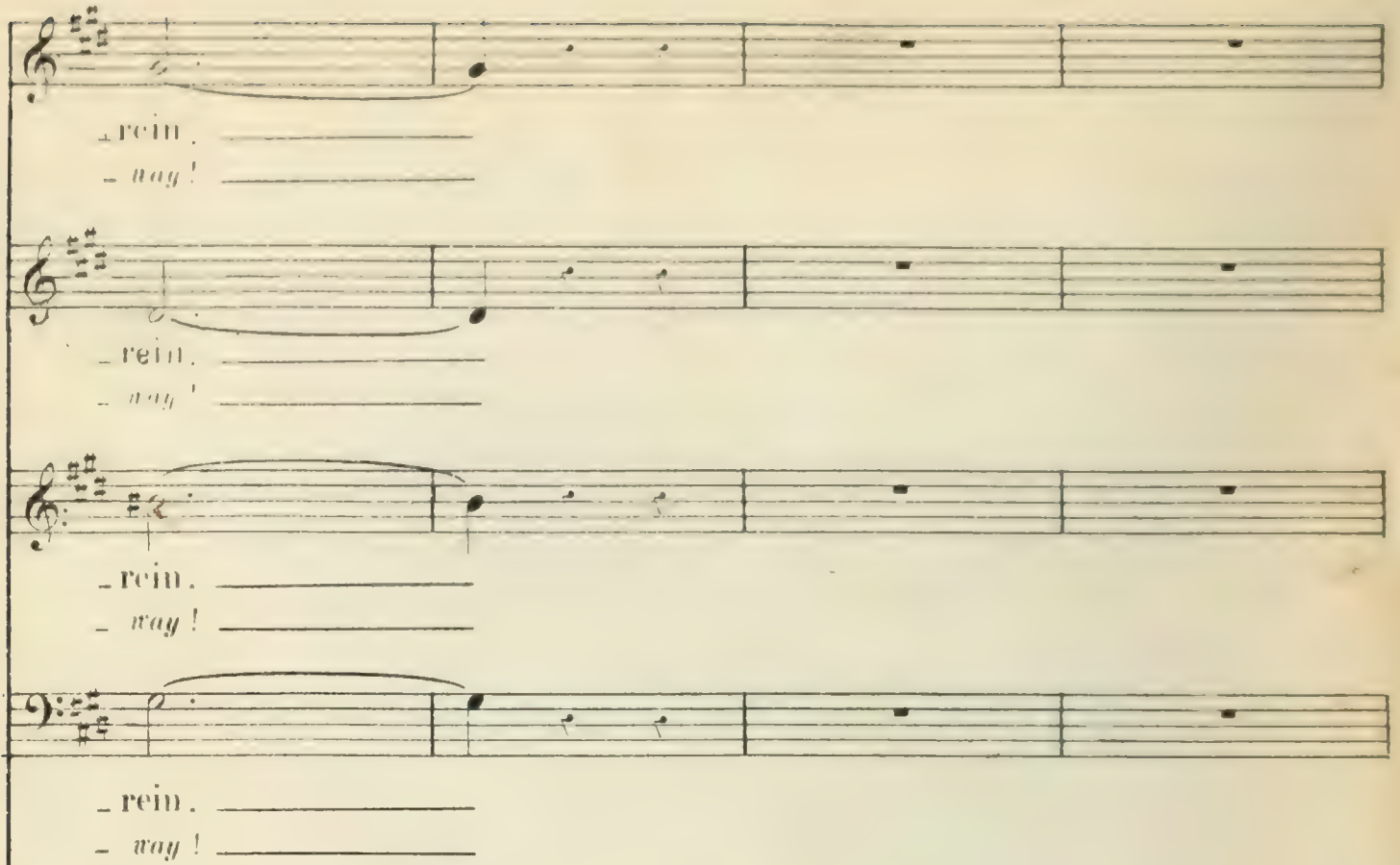
Cherche un a - bri calme et se -
Seek the cool shade! Come far a -

- vi - te;
- rites thee,

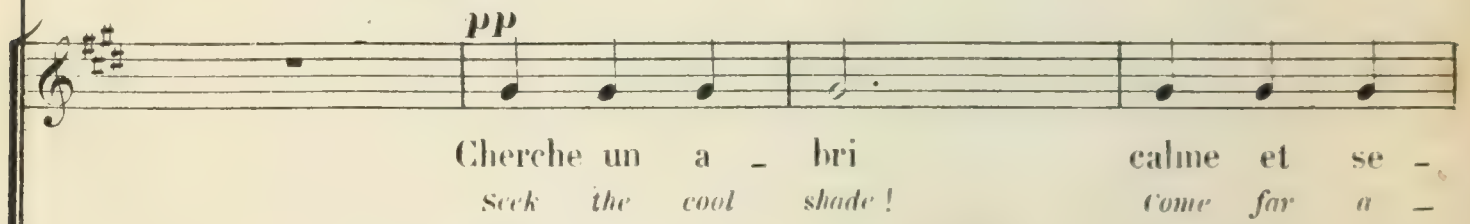
- vi - te;
- rites thee,

- vi - te;
- rites thee,

- vi - te;
- rites thee,



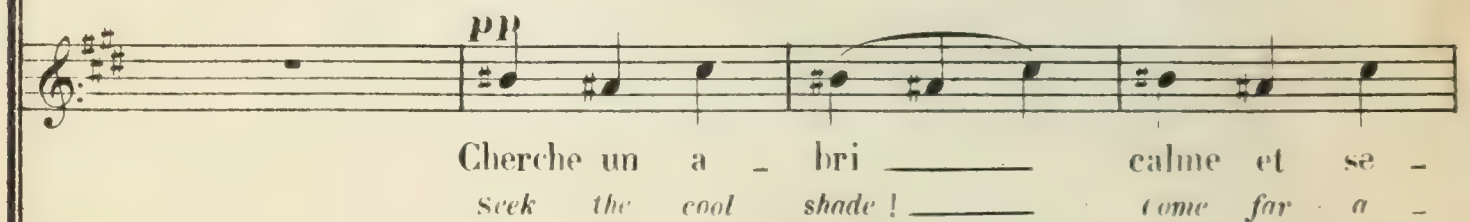
Four vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics for each staff are: *- rein.* and *- way!*. The musical notation consists of a few notes on a long line, indicating a sustained or breath-held sound.



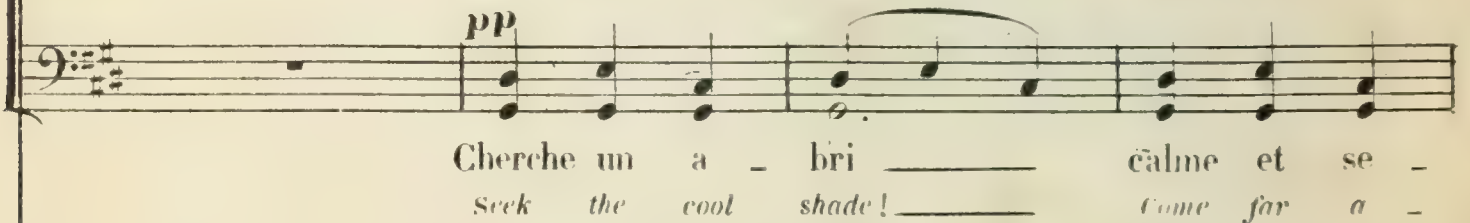
Vocal staff with a treble clef and two sharps. The lyrics are: *Cherche un a - bri calme et se -*
Seek the cool shade! Come far a -. The dynamic marking *pp* is placed above the first measure.



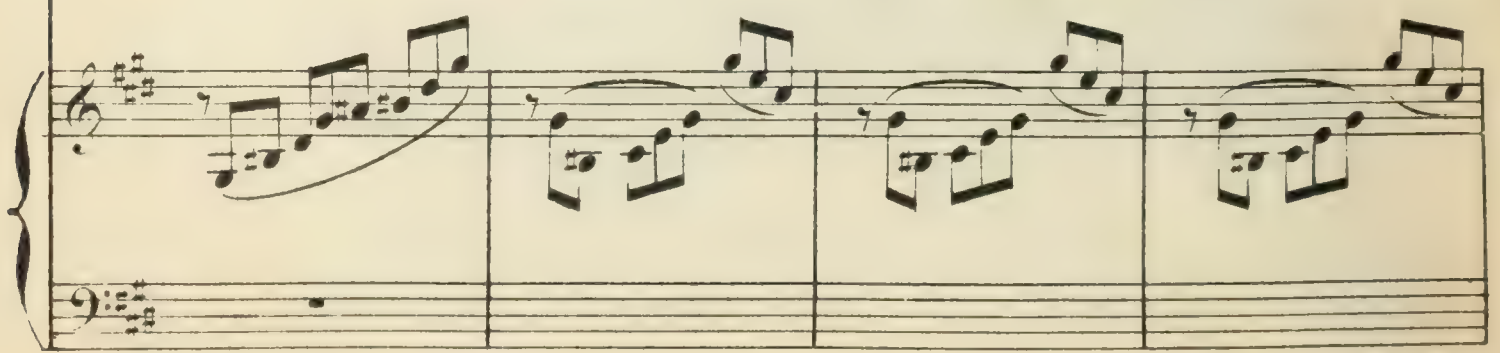
Vocal staff with a treble clef and two sharps. The lyrics are: *Cherche un a - bri calme et se -*
Seek the cool shade! Come far a -. The dynamic marking *pp* is placed above the first measure.



Vocal staff with a treble clef and two sharps. The lyrics are: *Cherche un a - bri calme et se -*
Seek the cool shade! Come far a -. The dynamic marking *pp* is placed above the first measure.



Vocal staff with a bass clef and two sharps. The lyrics are: *Cherche un a - bri calme et se -*
Seek the cool shade! Come far a -. The dynamic marking *pp* is placed above the first measure.



Piano accompaniment for the vocal parts, consisting of a grand staff (treble and bass clefs). The music features arpeggiated chords in the right hand and sustained notes in the left hand, providing harmonic support for the vocal lines.

Les mor - tels que le sage é - vi - te, Su -
Mor - tals, whose toil - some lot af - frights thee, The

Les mor - tels que le sage é - vi - te, Su -
Mor - tals, whose toil - some lot af - frights thee, The

Les mor - tels que le sage é - vi - te, Su -
Mor - tals, whose toil - some lot af - frights thee, The

Les mor - tels que le sage é - vi - te, Su -
Mor - tals, whose toil - some lot af - frights thee, The

-rein.
- way!

-rein.
- way!

-rein.
- way!

-rein.
- way!

Ped

- bis - sent le siè - cle d'ai - rain.
bra - zen age must needs o - bey.

- bis - sent le siè - cle d'ai - rain.
bra - zen age must needs o - bey.

bis - sent le siè - cle d'ai - rain.
bra - zen age must needs o - bey.

- bis - sent le siè - cle d'ai - rain.
bra - zen age must needs o - bey.

pp

Viens !
Come !

pp

Viens !
come !

pp

Viens !
come !

pp

Viens !
Come !

Près de tes La - res tran - quil - les,
Where the fair Dry - ad re - joi - ces,

Près de tes La - res tran - quil - les,
Where the fair Dry - ad re - joi - ces,

Près de tes La - res tran -
Where the fair Dry - ad re -

Près de tes La - res tran -
Where the fair Dry - ad re -

viens !
Come !

viens !
Come !

viens !
Come !

viens !
Come !

G

Près de tes La - res tran - quil - les,
 where the fear try - ad re - jou - ces,

Près de tes La - res tran - quil - les,
 where the fair try - ad re - jou - ces,

- quil - les,
 - joi - ces,

- quil - les,
 - joi - ces,

p

Tu ver -
 where the

p

Tu ver -
 where the

p

Tu ver -
 where the

p

Tu ver -
 where the

G

cresc.

Tu ver_ras de loin dans les vil_les Mu_
 Where the sound of cla_ morous voi_ ces A

cresc.

Tu ver_ras de loin dans les vil_les Mu_
 Where the sound of cla_ morous voi_ ces A

cresc.

Tu ver_ras de loin dans les vil_les Mu_
 Where the sound of cla_ morous voi_ ces A

cresc.

Tu ver_ras de loin dans les vil_les Mu_
 Where the sound of cla_ morous voi_ ces A

cresc.

_ras de loin dans les vil_les Mu_
 sound of cla_ morous voi_ ces A

cresc.

_ras de loin dans les vil_les Mu_
 sound of cla_ morous voi_ ces A

cresc.

_ras de loin dans les vil_les Mu_
 sound of cla_ morous voi_ ces A

cresc.

_ras de loin dans les vil_les Mu_
 sound of cla_ morous voi_ ces A

cresc.

dim.
 Qu'im - porte à l'heu - reux so - li -
Fear - naught! for the whirl - wind that

dim.
 Qu'im - porte à l'heu - reux so - li -
Fear - naught! for the whirl - wind that

dim.
 Qu'im - porte à l'heu - reux so - li -
Fear - naught! for the whirl - wind that

dim.
 Qu'im - porte à l'heu - reux so - li -
Fear - naught! for the whirl - wind that

dim. *p*

- tai - re Que l'Au - tan dé - vas - te la
 ra - ges lu the ci - ties shunned by the

dol.
 ter - re, S'il ne fait qu'a - gi - ter
 sa - ges, Shall waft but a soft breeze

ter - re,
 sa - ges.

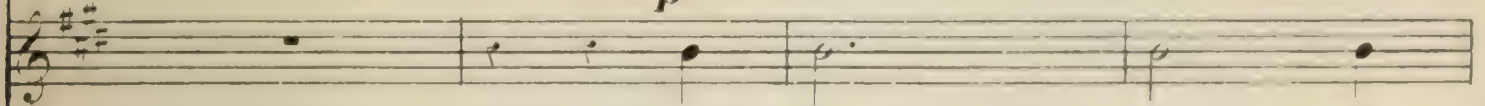
dol.
 ter - re, S'il ne fait qu'a - gi -
 sa - ges, Shall waft but a soft

ter - re,
 sa - ges.

H



ses bois!
to thee.



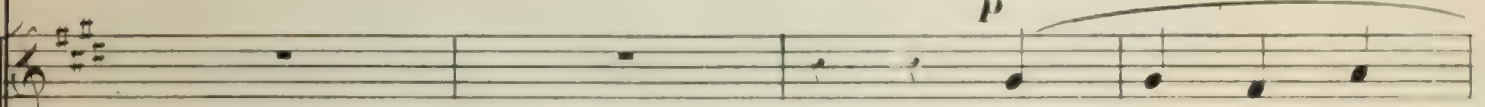
Qu'im - porte à l'heu -
Fear naught, for the



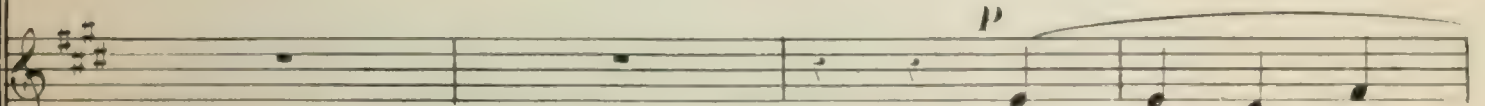
- ter ses bois!
- breeze to thee.



Qu'im - porte à l'heu -
Fear naught, for the



Qu'im - porte à l'heu -
Fear naught, for the



Qu'im - porte à l'heu -
Fear naught, for the

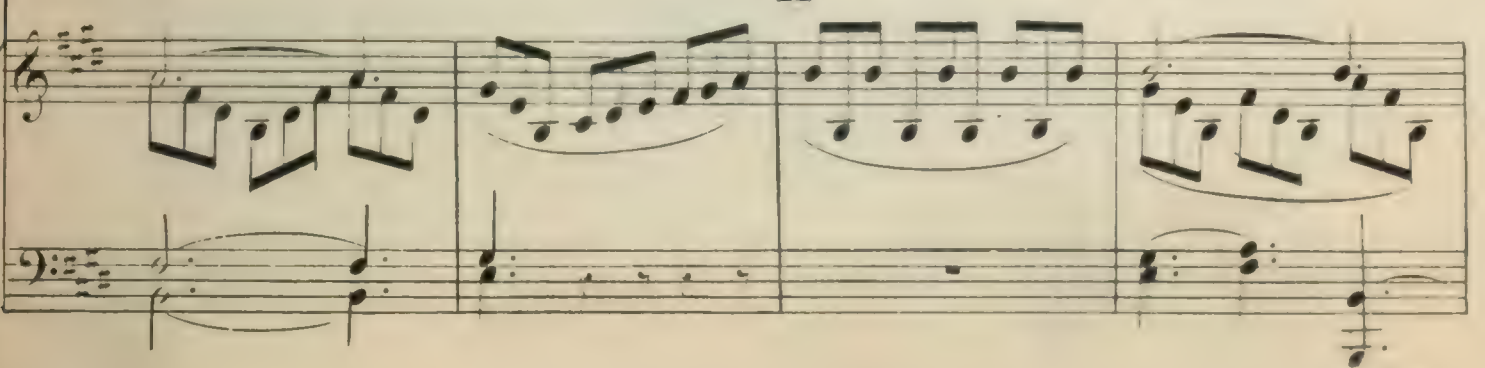


Qu'im - porte à l'heu -
Fear naught, for the



Qu'im - porte à l'heu -
Fear naught, for the

H



- reux so - li - tai - re
 whirl - wind that ra - ges

- reux so - li - tai - re
 whirl - wind that ra - ges

- reux so - li - tai - re Que l' Au -
 whirl - wind that ra - ges In the

- reux so - li - tai - re Que l' Au -
 whirl - wind that ra - ges In the

- reux so - li - tai - re Que l' Au -
 whirl - wind that ra - ges In the

- reux so - li - tai - re Que l' Au -
 whirl - wind that ra - ges In the

Que l'Au tan dé vas te la
In the ci ties shunned by the

Que l'Au tan dé vas te la
In the ci ties shunned by the

- tan dé vas - te la ter - re,
ci - ties shunned by the sa - ges,

- tan dé vas - te la ter - re,
ci - ties shunned by the sa - ges,

- tan dé vas - te la ter - re,
ci - ties shunned by the sa - ges,

- tan dé vas - te la ter - re,
ci - ties shunned by the sa - ges,

p **I**

S'il ne fait
Shall waft but

p

ter - re,
sa - ges,

S'il ne fait
Shall waft but

p

S'il ne fait
Shall waft but

p

ter - re,
sa - ges,

S'il ne fait
Shall waft but

p

S'il
Shall

p

S'il
Shall

p

S'il
Shall

p

S'il
Shall

I

pp

dim. **pp**

qu'a - gi - ter ses bois!
 a soft breeze to thee!

dim. **pp**

qu'a - gi - ter ses bois!
 a soft breeze to thee!

dim. **pp**

qu'a - gi - ter ses bois!
 a soft breeze to thee!

dim. **pp**

qu'a - gi - ter ses bois!
 a soft breeze to thee!

dim. **pp**

ne fait qu'a_gi - ter ses bois!
 waft but a soft breeze to thee!

dim. **pp**

ne fait qu'a_gi - ter ses bois!
 waft but a soft breeze to thee!

dim. **pp**

ne fait qu'a_gi - ter ses bois!
 waft but a soft breeze to thee!

dim. **pp**

ne fait qu'a_gi - ter ses bois!
 waft but a soft breeze to thee!

tr

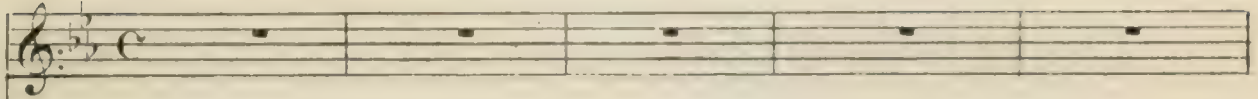
The musical score on page 62 is arranged in 11 systems. The first seven systems each contain four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano accompaniment in these systems is relatively sparse, with a few notes in the bass line and chords in the treble. The eighth system is a grand staff (treble and bass clef) with a dense piano accompaniment. The piano part features a rapid, repetitive pattern of chords in the treble and a more melodic line in the bass. The ninth system continues this piano accompaniment. The tenth system features a piano accompaniment with a 'ppp' dynamic marking. The piano part is more complex, with many chords and a melodic line in the bass. The eleventh system concludes the page with a final piano accompaniment, including a 'ppp' dynamic marking.

LA HARPE.

THE HARP.

TÉNOR SOLO ET CHŒUR.
(TENOR SOLO AND CHORUS)N^o 6.All^o mod^{to}

TÉNOR SOLO.



PIANO.

All^o mod^{to}

(Orgue) *p*

Dieu, par qui tout for - fait s'ex - pi - e,
God, the mon - arch of all cre - a - tion,

(Orch.)

pp legato sempre

Marche a - vec ce - lui qui le sert. Ap - pa -
those who walk with Him will up - hold. Ap - pear

- rais dans la foule im - pi - e, Tel que Jean qui
un - to this im - pious na - tion, Like Saint John, the

vint du dé - sert.
pro - phet of old!

Va donc, parle aux peu - ples du mon - de:
Go forth! through the world shalt thou wan - der,

p

Dis - leur la tem - pête qui gron - de, Ré - vè - le l' -
The tem - pest that thun - der - eth you - der, Re - veal - eth the

juger ir - ri - té,
wrath of the Lord.

Et pour mieux frap - per leur o -
Preach thou this in tones that com -

reil - le, Que la voix s'é - lè - ve, pa - reil - le A la ru -
 - pel; Thy voice, as the clang of a bell, shall sound forth

- meur d'u - ne, ei - té!
 his' glo - rious Word.

A Sopranos.
f Va donc, parle aux
 Go forth! through the

Ténors.
f Va donc, parle aux
 Go forth! through the

A

f (Orgue)

peu - ples du mon - de: Dis - leur la tem - pê - te qui gron - de; Ré -
 world shalt thou wan - der, The tem - pest that thun - der - eth yon - der Be -

Contraltos.

f Ré -
 Be -

peu - ples du mon - de: Dis - leur la tem - pê - te qui gron - de; Ré -
 world shalt thou wan - der, The tem - pest that thun - der - eth yon - der Be -

Basses.

f Ré -
 Be -

TÉSOR SOLO.

- vè - le le juge ir - ri - té. Et pour mieux frap-
 - veal - eth the wrath of the Lord. Preach thou this in

- vè - le le juge ir - ri - té.
 - veal - eth the wrath of the Lord.

- vè - le le juge ir - ri - té.
 - veal - eth the wrath of the Lord.

- vè - le le juge ir - ri - té.
 - veal - eth the wrath of the Lord.

fp (Orchestre)

- per son o - reil le, Que ta voix s'é - lè - ve, pa -
 tones that com - pel; Thy voice, as the clang of a
 Sopranos et Contraltos

Que ta voix s'é - lè - ve, pa -
 Thy voice, as the clang of a

Que ta voix s'é - lè - ve, pa -
 Thy voice, as the clang of a

Que ta voix s'é - lè - ve, pa - reil le, pa -
 Thy voice, as the clang of a bell, of a

cresc.

Rit.

B a tempo.

reil le A la ru meur d'u ne ci té!
 bell, Shall sound forth his glo rious Word.
 Unis

ff Rit. **B** a tempo
 Ped

LA LYRE. — LA HARPE.

THE LYRE. — THE HARP.

SOPRANO SOLO.

N^o 7

Allegro.

SOPRANO SOLO.

Allegro.

PIANO.

p Ped.

This system shows the beginning of the piece. The Soprano Solo part is a single staff with a whole rest. The Piano accompaniment consists of two staves. The right hand plays a series of chords, each with a sixteenth-note triplet. The left hand plays a simple bass line. A dynamic marking of *p* and a pedaling instruction are present.

Ped

This system continues the piano accompaniment. The right hand continues with the chordal texture. The left hand features a triplet of eighth notes. A pedaling instruction is shown.

This system continues the piano accompaniment with similar textures in both hands.

A

Ped

This system concludes the piano accompaniment on this page. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* and a pedaling instruction are present. A section marker 'A' is placed above the first measure.

SOPRANO SOLO. (LA LYRE — THE LYRE)

f

L'aigle est l'oi-seau du Dieu qu'entre tous on a-
 Forth the ea - - gle hath flown in his ar - dour un-

- do - re.
 - sa - ted,

Ped

Du Cau - case à l'A-
 From the East to the

Ped

- thos l'ai - gle pla - nant dans l'air,
West, Jere's great ex - raud to he,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The lyrics are written below the vocal staff.

Roi du feu qui se -
Lord of fire that des -

cresc. *fp*

Ped

The second system continues the musical score. It includes dynamic markings such as *cresc.* and *fp*. A *Ped* (pedal) instruction is placed below the piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand. The vocal line continues with a few more notes.

- conde et du feu qui dé - vo - re,
troys and of fire that cre - a - ted,

B *cresc.*

The third system is marked with a section letter **B** and a *cresc.* marking. The piano accompaniment continues with the arpeggiated pattern, while the vocal line has a few more notes. The lyrics are written below the vocal staff.

Con - tem - ple le so -
Light - ning he loves to

8

The fourth system concludes the page. It features a measure rest (marked with '8') in the piano accompaniment. The vocal line has a few final notes. The piano accompaniment continues with the arpeggiated pattern. The lyrics are written below the vocal staff.

leil et vo - le sur l'éclair!
 brave and Phae - bus to de - fy!

8

cresc. Accelerando.

8

f

dim.

Tempo I'

8

Ped.

Ped

p

Ped

Rit.

Ped

(LA HARPE...THE HARP)

dolce assai.

D And.^{no} tranquillo.

pp

La Co -
 tha - ren

- lom - be des - cend du Ciel qui la sa - lu -
grets the fair dove as with God's mes - sage lu -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'L' (Lomb) and continues with quarter notes 'om', 'be', 'des', 'cend', 'du', 'Ciel', 'qui', 'la', 'sa', 'lu'. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. A 'Ped' (pedal) marking is present in the right hand of the piano part.

- e, Et, voi - lant l'Es - prit -
- deu! Earth - ward she des - cends

The second system continues the vocal line with a half note 'e' and an exclamation 'deu!'. The piano accompaniment continues with similar rhythmic patterns. The vocal line then has a rest followed by 'Et, voi - lant l'Es - prit -'. The piano accompaniment features a melodic line in the right hand and block chords in the left hand.

Saint sous son re - gard de feu,
veil'd in clouds of lu - rid flame,

The third system continues the vocal line with 'Saint sous son re - gard de feu,'. The piano accompaniment continues with similar rhythmic patterns. The vocal line then has a rest followed by 'veil'd in clouds of lu - rid flame,'. The piano accompaniment features a melodic line in the right hand and block chords in the left hand. A 'Ped' (pedal) marking is present in the right hand of the piano part.

Chère au Vieil - lard choi -
near to the hos - en

The fourth system continues the vocal line with 'Chère au Vieil - lard choi -'. The piano accompaniment continues with similar rhythmic patterns. The vocal line then has a rest followed by 'near to the hos - en'. The piano accompaniment features a melodic line in the right hand and block chords in the left hand.

- si sage com - me à la
 as - to the

Ped G. D

Vier - ge é - lu - e,
 spot - less Maid - en.

Ped

Porte un ra - meau dans l'ar -
 Bear - ing the branch of peace,

Ped

- che, an - nonce au monde un
 this ad - vent to pro -

Ped.

E

Dieu!
- claim.

The first system of music features a vocal line with a single note on a whole rest, followed by a piano accompaniment consisting of a series of chords in the right hand and a bass line in the left hand. Below the piano part, there are three separate musical staves, each containing a series of parallel lines, likely representing a specific performance technique or a simplified version of the accompaniment.

La Co - lom - be des -
Heu - ven greets the fair

The second system continues the vocal line with the lyrics "La Co - lom - be des - Heu - ven greets the fair". The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes, and a steady bass line. Below the piano part, there are three separate musical staves with parallel lines.

- cend du Ciel qui la - sa - lu -
dove as with God's mes - sage la

The third system continues the vocal line with the lyrics "- cend du Ciel qui la - sa - lu - dove as with God's mes - sage la". The piano accompaniment maintains its active right-hand melody and steady left-hand bass line. A "Ped." (pedal) marking is present in the right hand of the piano part. Below the piano part, there are three separate musical staves with parallel lines.

- e,
- deu! Et, voi -
Earth ward

The fourth system concludes the vocal line with the lyrics "- e, - deu! Et, voi - Earth ward". The piano accompaniment continues with its characteristic active right-hand melody and steady left-hand bass line. Below the piano part, there are three separate musical staves with parallel lines.

- tant l'Es - prit - Saint sous son re - gard
 she des - cends veil'd in clouds of lu -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'tant' followed by eighth notes for 'l'Es - prit - Saint' and a quarter note for 'sous son re - gard'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

de rit feu, flame,
 rit

F

mf Ped *p*

The second system continues the musical score. The vocal line has a half note 'de rit' followed by a quarter note 'feu, flame,'. The piano accompaniment features a more complex texture with chords and moving lines. A dynamic marking of **F** (Fortissimo) is placed above the vocal line. The piano part includes markings for *mf* (mezzo-forte) and *p* (piano), along with a 'Ped' (pedal) instruction.

Chère au Vieil - lard choi - si comme -
 near to the - - chos - en Sage as

rit.

The third system shows the vocal line with a half note 'Chère au Vieil - lard' and a quarter note 'choi - si' followed by a half note 'comme -'. The piano accompaniment continues with chords and moving lines. A *rit.* (ritardando) marking is present at the end of the system.

- à la Vierge é - lu - e.
 to the spot - less Maid - en.

The fourth system concludes the page with the vocal line having a half note 'à la Vierge' and a quarter note 'é - lu - e.'. The piano accompaniment continues with chords and moving lines.

sempre cresc.

Porte au ra - meau dans
Bear - ing the branch of

l'ar - che, an - nonce au monde un
peace, His ad - vent to pro -

f
Ped cresc.

Dieu!
- claim.

ff Ped. *dim.*

G

p *Ped* *Ped* *pp*

Ped

LA LYRE.

THE LYRE.

SOPRANO SOLO-CONTRALTO SOLO
ET CHOEUR DE FEMMES
(AND CHORUS OF WOMEN.)

N^o 8.

Andantino quasi All.^{to}

SOPRANO SOLO.

CONTRALTO SOLO.

Sopranos.

CHOEUR.

Contraltos.

Andantino quasi All.^{to}

PIANO.

pp una corda.
Ped

The musical score is arranged in a vertical format. At the top, it specifies the title 'LA LYRE' and 'THE LYRE', followed by the vocal arrangement 'SOPRANO SOLO-CONTRALTO SOLO ET CHOEUR DE FEMMES (AND CHORUS OF WOMEN.)'. The piece is numbered 'N^o 8.' and marked 'Andantino quasi All.^{to}'. The vocal parts include 'SOPRANO SOLO.', 'CONTRALTO SOLO.', 'Sopranos.', and 'Contraltos.', with a bracketed 'CHOEUR.' section. The piano accompaniment is marked 'PIANO.' and includes the instruction '*pp una corda.* Ped'. The score consists of several systems of staves, with the piano part occupying the bottom two staves of each system. The piano accompaniment features a complex texture with arpeggiated chords and flowing lines in both the treble and bass clefs.

A

B SOPR: SOLO.

rit

Ai - me! E - ros règne à Guide, à l'O - lympe, au Tarta -
Love! Love's god from O - lym - pus to Ha - des is reign -

CONTR: SOLO.

dol

Ai - me! E - ros règne à Guide, à l'O - lympe, au Tarta -
Love! Love's god from O - lym - pus to Ha - des is reign -

sempre legato.

- re.
- ing,

- re.
- ing,

Son flambeau
And his torch

de Ses-tos al
Ses-tos' ben-con's

lume le doux pha-
soft light is sus-tain-

Son flambeau
And his torch

de Ses-tos al
Ses-tos' ben-con's

lume le doux pha-
soft light is sus-tain-

6.

- re;
- ing;

- re;
- ing;

x

CRUC.

Il con - sume I - li - on par la main de Pà -
 Pa - ris, led by his hand, has set Il - lion on

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are in French and English. The tempo/mood is marked 'CRUC.'.

Sopranos

f - ris. *f* - ris. *f* - ris.

Les voix Soli avec le Chœur
 Contraltos

Chœur

Al. Ai - - me! E -
Al. Love! Love's

The second system includes vocal parts for Sopranos and Contraltos, and piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are in French and English. The tempo/mood is marked 'Al.'.

- ros règne à Guide, à l'O - lympe, au Tarta - re.
 god from O - lym - pus to Ha - des is reign - ing,

- ros règne à Guide, à l'O - lympe, au Tarta - re.
 god from O - lym - pus to Ha - des is reign - ing,

The third system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are in French and English.

Son flam-beau de Ses-tos al-lu-me le doux pha-
And his torch Ses-tos' bea-cons soft light is sus-tain-

Son flam-beau de Ses-tos al-lu-me le doux pha-
And his torch Ses-tos' bea-cons soft light is sus-tain-

- re; Il con-sume I-li-on
 - ing! Pa-ris, led by his hand,

- re; Il con-sume I-li-on
 - ing! Pa-ris, led by his hand,

cresc.

f par la main de Pa-ris.
sf has set Il-lion on fire.

f par la main de Pa-ris.
sf has set Il-lion on fire.

f *sf dim.* *p*

C

p cresc. espressivo.

Toi, — fuis de belle en bel — le, et change avec leurs
 Come! — Fly from fair to fair, to one be constant

C

p cresc. espressivo.

Toi, — fuis de belle en bel — le, et change avec leurs
 Come! — Fly from fair to fair, to one be constant

char — mes,
 ne — ver!

cresc.

f

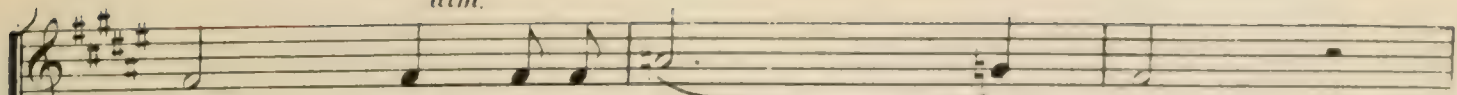
char — mes, La — mour n'en —
 ne — ver! For sad is

f

La — mour n'en —
 For sad is

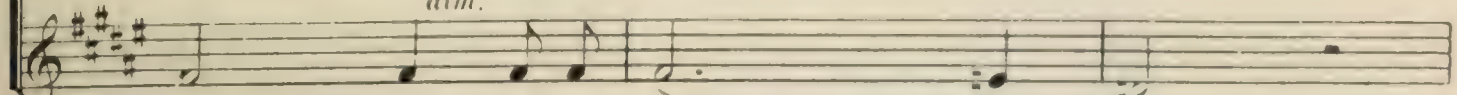
f dim.

dim.



- fan - te que des lar - mes:
love that lasts for e - ver!

dim.



- fan - te que des lar - mes:
love that lasts for e - ver!



p

D

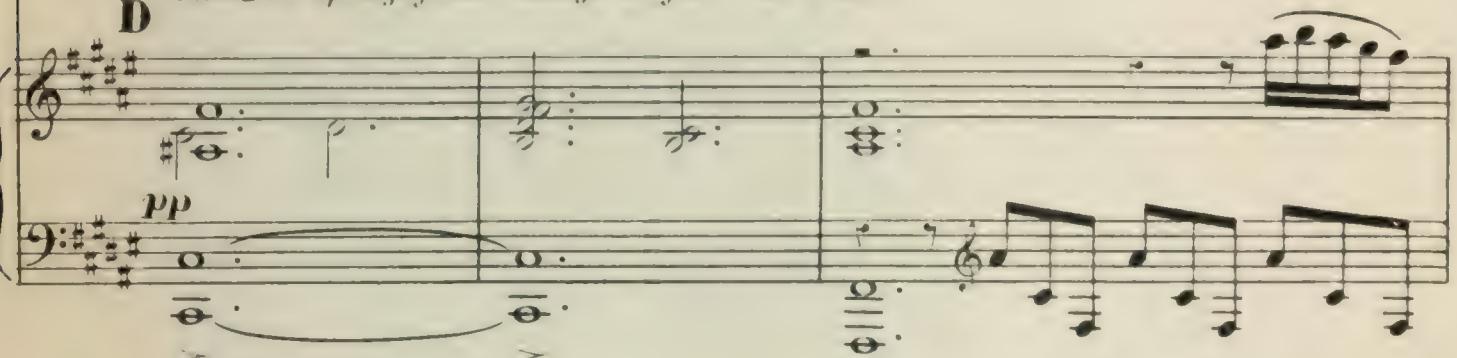


Les a - mours sont frè - res des Ris!
Pleas - ure springs from change - ful de - sire!

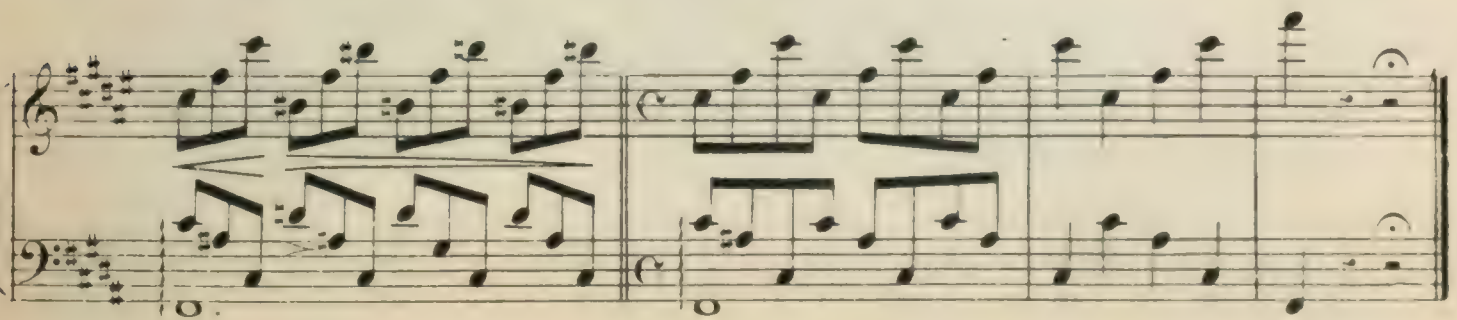
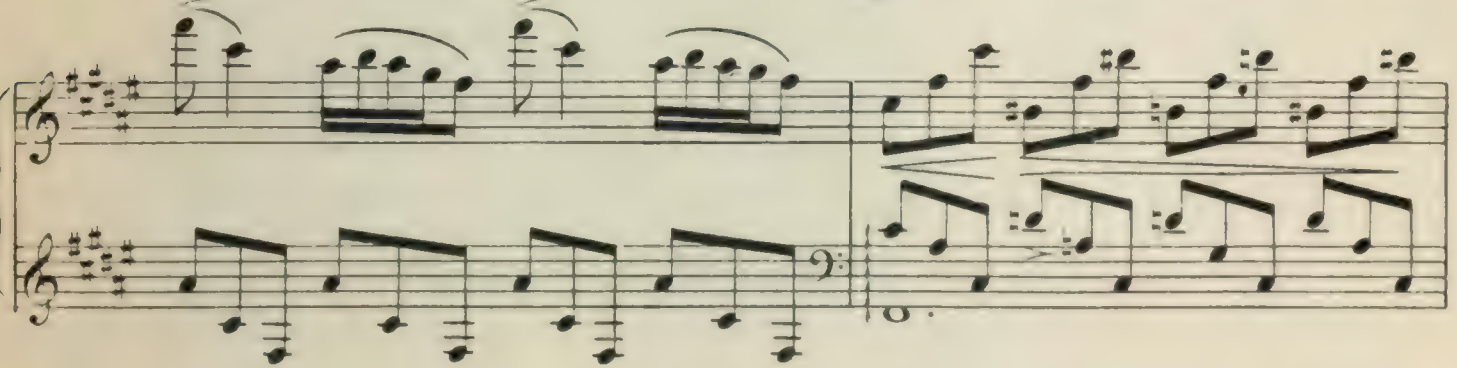


Les a - mours sont frè - res des Ris!
Pleas - ure springs from change - ful de - sire!

D



pp



LA HARPE

THE HARP.

CONTRALTO SOLO. — TÉNOR SOLO.

Nº 9.

Allegretto.

CONTRALTO SOLO.

TÉNOR SOLO

PIANO.

Allegretto.

p

f

p

D

The musical score is arranged in four systems. The first system contains the vocal staves for Contralto Solo and Tenor Solo, both in treble clef with a key signature of two sharps (D major) and a common time signature (C). The piano accompaniment begins in the second system, with a dynamic marking of *p* (piano). The piano part consists of two staves, treble and bass clef, with a key signature of two sharps and a common time signature. The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, ties, and dynamic markings. A 'D' marking appears in the bass clef of the piano part in the third system. The piece concludes with a fermata in the final measure of the piano part.

cres. *f*

f *legg. p*

dolce. *p*

TÉNOR SOLO. *dol.*

Ea_mour di_vin dé_fend de la
 Hate seethes be_low, but Love nill spread

dim. *pp*

CONTR. SOLO.

haine in_fer-na le. Ea_mour di_
 kind wings a_bore Thee. Hate seethes Le_

- vin dé - fend de la haine in - fer - na - le.
 - low, but Love will spread kind wings a - bove Thee,

*L'a -
Hate*

L'a - mour di - vin dé - fend de la haine in - fer - na -
Hate seethes be - low, but Love will spread kind wings a - bove

- mour - di - vin dé - fend de la haine in - fer - na -
 seethes be - low, but Love will spread kind wings a - bove

B
 - le.
 Thee,

- le.
 Thee,

B Cher - che pour ton cœur
 Seek Thou for thy lone

TÉNOR SOLO.

pur une â - me vir - gi - na - le:
heart a maid's pure heart to love thee;

CONTR. SOLO.

Cher - che pour ton cœur pur une â - me vir - gi - na - le:
Seek Thou for thy love heart a maid's pure heart to love thee;

Ché - ris - la; Jé - ho - vah ché - ris -
cher - ish love, Je - ho - vah

Ché - ris - la; Jé - ho - vah ché - ris -
cher - ish love, Je - ho - vah

- sait Is - ra - ël.
cher ish - ed So - lyma.

- sait Is - ra - ël.
cher ish - ed So - lyma.

s *dim*

dolcissimo.

CONTRASOLO

C Deux ê - tres que dans l'ombre u - nit un saint mys -
Tro - te - ings, to whom faith - ful love hath op'd his

pp

- tè - re,
por - tals,

dolcissimo.

TÉN. SOLO.

Deux ê - tres que dans l'ombre u - nit un saint mys -
Tro - te - ings, to whom faith - ful love hath op'd his

Pas - sent en s'ai - mant sur la ter - re,
Pass thro' this weary world of mortals,

- tè - re,
por - tals,

Pas - sent en s'ai -
Pass thro' this

pp

Com_me deux ex_i_lés du
Like an_gels who have lost their

- mant sur la ter - re, Com_me deux ex_i_lés du
ve a - ry world of mortals, Like an_gels who have lost their

D *pp*

ciel, Com_me deux ex_i_lés du
way, Like an_gels who have lost their

ciel, Com_me deux ex_i_lés du
way, Like an_gels who have lost their

D *ppp*

Ped

ciel, Com_me deux ex_i_lés du
way, Like an_gels who have lost their

ciel, Comme deux ex_i_lés du
way, Like an_gels who have lost their

Ped.

ciel: Pas - sent en Sainant sur la ter - re,
 way: Pass thro' this wea - ry world of mor - tals,

ciel: Pas - sent en Sainant sur la ter - re,
 way: Pass thro' this wea - ry world of mor - tals.

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 3/4 time signature. The piano part begins with a piano (*p*) dynamic and includes a *pp* section. The lyrics are in French and English, with the French text above the English text.

E *poco rit.* a tempo.

Com - me deux ex - i - lés du ciel.
 Like an - gels who have lost their way.

poco rit.

Com - me deux ex - i - lés du ciel.
 Like an - gels who have lost their way.

E *poco rit.* a tempo. *pp*

Ped

The second system of the score continues the vocal and piano parts. It features two vocal staves and a piano accompaniment. The tempo markings *poco rit.* and *a tempo.* are present. The piano part includes a *pp* dynamic marking and a *Ped* (pedal) instruction. The lyrics are in French and English. The system concludes with a fermata over the final notes.

The third system of the score consists of piano accompaniment for the right and left hands. The right hand features a melodic line with slurs and a piano (*p*) dynamic marking. The left hand provides harmonic support with chords and moving lines. The system concludes with a fermata over the final notes.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A fermata is placed over the final note of the first measure.

Second system of musical notation. The right hand continues with a melodic line, marked with a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The left hand accompaniment is also present. A fermata is placed over the final note of the first measure.

Third system of musical notation. The right hand features a rapid sixteenth-note passage, marked *legg.* (leggiero) and *p* (piano). The left hand accompaniment is also present. The system concludes with a *dolce.* (dolce) marking and a fermata over the final note.

Fourth system of musical notation. The right hand continues with a melodic line, marked *p* (piano) and *dim.* (diminuendo). The left hand accompaniment is also present.

Fifth system of musical notation. The right hand continues with a melodic line, marked *pp* (pianissimo) and *ppp* (pianississimo). The left hand accompaniment is also present.

LA LYRE

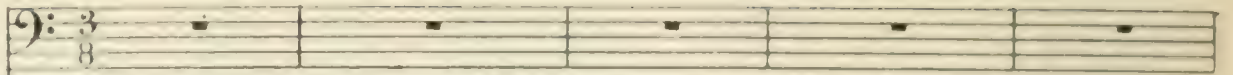
THE LYRE.

Nº 10.

BARYTON SOLO.

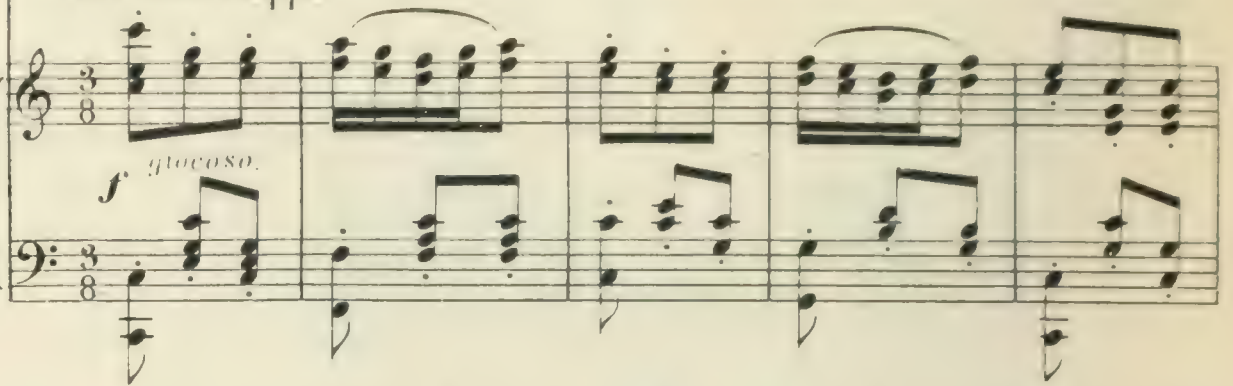
All' non troppo.

BARYTON SOLO.



All' non troppo.

PIANO.



B

BARYTON SOLO.

Jou - is!
Be - glad!

c'est au fleu - ve des om - bres Que va le fleu - ve
The stream her chan - nel scour - ing Must hur - ry to the

des vi - vants. Le sa -
 sea of night thou, arise - ly,

- ge, s'il a des jours som - bres, Les laisse aux
 if the days are low'r - ing, Will teach thy

dieux, les jette aux vents.
 soul to hold them light;

crese.

piu cresc.

dim.

Jou - is! c'est au fleu - ve des
Be - glad! The stream her - cheu - ni

p

om - bres Que va - le fleu - ve des vi -
scour - ing Must hur - ry to the sea of

- vants, Le sa - go, s'il
night. Thou, nise - ly, if the

a des jours som - - - - - bres, Les laisse aux
 days are low'r - - - - - ay, Will to be thy

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a bass clef and contains the lyrics 'a des jours som bres, Les laisse aux' with a long dash indicating a sustained note. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

dieux, les jette aux vents. _____
 soul to hold them light. _____

D *more.*

The second system continues the musical score. The vocal line has the lyrics 'dieux, les jette aux vents.' followed by a long dash. The piano accompaniment includes a dynamic marking 'D' and the instruction 'more.' above the right-hand staff. The music continues with similar accompaniment patterns.

This system shows the piano accompaniment for the third system of the score. It features a right-hand staff with a melodic line and a left-hand staff with a bass line. The music is written in a style typical of 18th or 19th-century keyboard music.

cresc.

The fourth system of the piano accompaniment includes the instruction 'cresc.' (crescendo) in the left-hand staff. The musical notation continues with various chordal textures and melodic fragments.

più cresc.

The fifth and final system of the piano accompaniment on this page includes the instruction 'più cresc.' (more crescendo) in the left-hand staff. The music concludes with a final chordal structure.

E

f *dim.* *p*

En - fin, ——— comme un pâ - le con - vi - ve,
 When death, ——— the pale guest un - in - ri - ted,

Ped

Quand la mort im - pré - vue ar - ri - ve,
 At length hath at thy door a - light - ed,

De sa couche
 In thy place

Ped

il lui tend la main; Et ri -
 wilt hold forth thy hand, Smi - ling

pp

tranquillo.

ant de ce qu'il i - gno - re, S'en -
 tho' help less to un - re - col - the

-dort dans la nuit sans au - ro - re
 knot, sure the dark hour of tra - val

dim

Rit a tempo.
 En re - vant un doux len - de - main,
 Brings dawn in a more hap - py lend.

Rit **F**a tempo.
ppp *pp*

cresc.

BARYTON SOLO.

Jou - is! c'est au fleu - ve des om - bres Que
 Be glad! The stream her chan - nel scour - ing Must

va - le fleu - ve des vi - vants. Le sa -
 hur - ry to the sen - of Night. Thou, rise -

- ly, - ge, s'il a des jours som - bres, Les
 if the days are low'r - ing, Wilt

laisse aux dieux, les jette aux vents; Le sa -
 teach thy soul to hold them light; Thou, rise -

- ge, s'il a des jours som - bres,
 -ly, if the days are lov' r - ing,

H Les laisse aux dieux, les jette aux
 wilt teach thy soul to hold them

vents,
 light.

LA HARPE.

THE HARP.

SOPRANO SOLO _ CONTRALTO SOLO
TÉNOR SOLO _ BASSE SOLO

Nº 11.

And^{te} con moto.

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

PIANO.

And^{te} con moto.

p legato.

f

Ped

dim.

p

f

sempre legato.

Ped

CONTRALTO SOLO.

A *mf*

Soutiens ton frè_re qui chan_cel_ - -
 Sus_tain thy brother if he stum_ - -

TÉNOR SOLO.

Soutiens ton
 Sus_tain thy

A

SOPRANO SOLO.

mf

Soutiens ton frè_re qui chan_cel_ - _le,
 Sus_tain thy brother if he stum_ - _ble,

_le,
 ble, Pleu - re
 Weep_ - - - - - thou,

frè_re qui chan_cel_ - le, Pleu_ -
 brother if he stum_ - ble, Weep_ -

BASSE SOLO.

mf

Soutiens ton frère qui chan_cel_le,
 sus_tain thy brother if he stumble,

B

Pleu - re si tu le vois souffrir: Veille
Weep thou, if he have cause to sigh, Tend -

si tu le vois souffrir:
if he have cause to sigh,

- re si tu le vois souffrir:
thou, if he have cause to sigh,

Pleu - re si tu le vois souffrir.
Weep thou, if he have cause to sigh,

B

a - vec soin, prie a - vec zè -
thou the sick, pray with the hum -

Veille a - vec soin, prie a - vec zè -
Tend thou the sick, pray with the hum -

Veille a - vec soin, prie a - vec zè - le;
Tend thou the sick, pray with the hum - ble;

Veille a - vec soin, prie a - vec zè -
Tend thou the sick, pray with the hum -

C

_le; Vis en son - geant qu'il faut mou - rir.
 _ble; Re - mem - ber, tir - ing, thou must die.

_le; Vis en son - geant qu'il faut mou - rir.
 _ble; Re - mem - ber, tir - ing, thou must die.

Vis en son - geant qu'il faut mou - rir.
 Re - mem - ber, tir - ing, thou must die.

cresc.

Ped

Ped

D *f*

Le pé - cheur croit, — lors - qu'il suc -
The vain men say, — till death im -

f

Le pé - cheur croit, — lors - qu'il suc -
The vain men say, — till death im -

f

Le pé - cheur croit, — lors - qu'il suc -
The vain men say, — till death im -

f

Le pé - cheur croit, — lors - qu'il suc -
The vain men say, — till death im -

D

_com - be, — Que le né - ant
 - pend - eth, — *Time* has no reign

_com - be, — Que le né - ant
 - pend - eth, — *Time* has no reign

_com - be, — Que le né - ant
 - pend - eth, — *Time* has no reign

_com - be, — Que le né - ant
 - pend - eth, — *Time* has no reign

p

dim. *p*

est dans la tom - be, Comme il
 where lie - ing end - eth; Therefore,
p

est dans la tom - be, Comme il
 where lie - ing end - eth; Therefore,
p

est dans la tom - be, Comme il
 where lie - ing end - eth; Therefore,
p

est dans la tom - be, Comme il
 where lie - ing end - eth; Therefore,
p

E *p*

est dans la vô - lup - té; Mais grand
 they - ply each dar - ling crime; But
p

est dans la vo - lup - té; Mais quand
 they - ply each dar - ling crime; But
p

est dans la vo - lup - té; Mais quand
 they - ply each dar - ling crime; But
p

est dans la vo - lup - té; Mais quand
 they - ply each dar - ling crime; But
p

E

cresc.

l'ange im - pur le ré - clame, Il s'é - pou - van -
when chill ra - pours round them roll, They shud - der

l'ange impur le ré - cla - me, Il -
when chill ra - pours round them roll, They

cresc.

l'ange im - pur le ré - clame, Il s'é - pou - van -
when chill ra - pours round them roll, They shud

l'ange im - pur le ré - clame, Il s'é - pou - van -
when chill ra - pours round them roll, They shud - der

-te d'être une â - me,
to - poss - a soul,

s'é - pou - van - te d'être une â - me,
shud - der to - poss - a soul,

-te d'être une â - me,
- der to - poss - a soul,

- te d'être une â - me,
- to poss - sess - a soul,

cresc *ff*

f *o*

Et fré - mit de l'é - ter - ni -
And are - struck orn e - ter - nal

f *o*

Et fré - mit de l'é - ter - ni -
And are - struck orn e - ter - nal

f *o*

Et fré - mit de l'é - ter - ni -
And are - struck orn e - ter - nal

f *o*

Et fré - mit de l'é - ter - ni -
And are - struck orn e - ter - nal

marcatissimo.

F

-té;
time.

-té;
time.

-té;
time.

-té;
time.

F

ff *f* *ff* *mf* *ff* *p* *f*

G
p

Il s'é - pou - van - te d'être une â - me,
 They shud - der to possess a soul,

Il s'é - pou - van - te d'être une â - me,
 They shud - der to possess a soul,

Il s'é - pou - van - te d'être une â - me,
 They shud - der to possess a soul,

Il s'é - pou - van - te d'être une â - me,
 They shud - der to possess a soul,

Et fré - mit de l'é - ter - ni - té.
 And awe - struck orn e - ter - nal time.

Et fré - mit de l'é - ter - ni - té.
 And awe - struck orn e - ter - nal time.

Et fré - mit de l'é - ter - ni - té.
 And awe - struck orn e - ter - nal time.

Et fré - mit de l'é - ter - ni - té.
 And awe - struck orn e - ter - nal time.

molto cresc

pp

EPILOGUE.

N^o 12.

CHOEUR
(CHORUS)

Allegro non troppo.

Sopranos.

Contraltos.

Ténors.

Basses.

CHOEUR

PIANO

Allegro non troppo.

p

Ped

f

p

dim.

p

Andante.

Andante (♩ = ♩)

p

Le poète é_cou_tait en
Silent, thy youth ful 'bord, while

Le poète é_cou_tait
Silent, thy youth ful

Andante

_core à son au - ro - re, à son au -
 yet Life's dawn was break - ing, Life's dawn was
 _tait, en - core à son au -
 bard, while yet Life's dawn was
P Le po - ète é - cou - tait, en - core à son au -
 si - lent, thy youth ful bard, while yet Life's dawn was
P Le po - ète é - cou - tait, en -
 si - lent, thy youth ful bard, Life's

- ro - re,
 break - ing
 - ro - re,
 break - ing
 - ro - re,
 break - ing
 son au - ro - re,
 dawn was break - ing
pp

p

Ces deux lointai - nes
Heard, from the dis - tant

Ces deux lointai -
Heard, from the dis -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 3/4 time and G major. The lyrics are: "Ces deux lointai - nes / Heard, from the dis - tant". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

voix, ces deux lointai - nes voix qui des - cen -
Heav'n, Heard, from the dis - tant Heav'n, the sound of

- nes voix, ces voix qui des - cen -
- tant Heav'n, from Heav'n, the sound of

p

Ces deux lointai - nes voix qui des - cen -
Heard, from the dis - tant Heav'n, the sound of the

Ces deux lointai - nes voix qui des - cen -
Heard, from the dis - tant Heav'n, the sound of

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: "voix, ces deux lointai - nes voix qui des - cen - / Heav'n, Heard, from the dis - tant Heav'n, the sound of". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

B

_daient du ciel;
 voi - ces train.

tranquillo.
p
 Ped

p
 Et plus
 la - ter

p

tard _____ il o - sa, _____ par - fois _____
ou, _____ *half in fear,* _____ *his tremb*

p

Et plus tard _____ il o - sa, _____ parfois _____
La - ter on, _____ *half in fear,* _____ *his tremb*

p

Et plus tard _____ il o - sa, _____ par - fois _____ bien _____
La - ter on; _____ *half in fear,* _____ *his tremb - ling*

p

Et plus tard, _____
Half in fear,

C

_____ bien faible en - co - re, _____
 _____ *ling Muse a - wak - ing,* _____

_____ bien faible en - co - re, _____
 _____ *ling Muse a - wak - ing,* _____

_____ faible _____ en - co - re, _____
 _____ *Muse a - wak - ing,* _____
1^{res} Basses

_____ et plus tard il o - sa, par - fois _____ bien faible en - co - re, _____
 _____ *La - ter on,* *half in fear,* *his trem - ling Muse a - wak - ing,*

C

pp
 Dire à l'é -
 Sang un - to

pp
 Dire à l'é - cho du Pinde un
 Sang un - to pin - dus' e - cho,
 Unis. pp

pp
 Dire
 Sang

crese. *f* *dim* *p*

pp *poco crese.*

Dire à l'é - cho du Pinde un hym -
 Sang un - to pin - dus' e - cho, Car -

poco crese.

-cho du Pinde un hymne, un hym - ne
 Pin - dus' e - - - cho, Car - mel's sa - cred

poco crese.

hym - ne du Car - mel, un hym - ne
 Car - mel's sa - cred strain, Car - mel's, Car - mel's

à l'é - cho
 un - to

D

mf

ne du Car - mel,
mel's sa - cred strain,
mf

du Car - mel,
sa - cred strain,
mf

du Car - mel,
sa - cred strain,
mf

du Pin - dus' un hym - ne du Car - mel,
Pin - dus' é - cho, Car - mel's strain,

D

mf

pp

Dire à l'é - cho du
Sang un - to Pin - dus'

pp

Dire à l'é - cho du
Sang un - to Pin - dus'

pp

Dire à l'é - cho du
Sang un - to Pin - dus'

pp

Dire à l'é - cho du
Sang un - to Pin - dus'

p

Ped

Pinde un hym - ne du Car -
e - cho, car - mel's sa - - - - - end

Pinde un hym - ne du Car -
e - cho, car - mel's sa - - - - - end.

Pinde un hym - ne du Car -
e - cho, car - mel's sa - - - - - end

Pinde un hym - ne du Car -
e - cho, car - mel's sa - - - - - end

ppp
Ped

_mel. _____
strain. _____

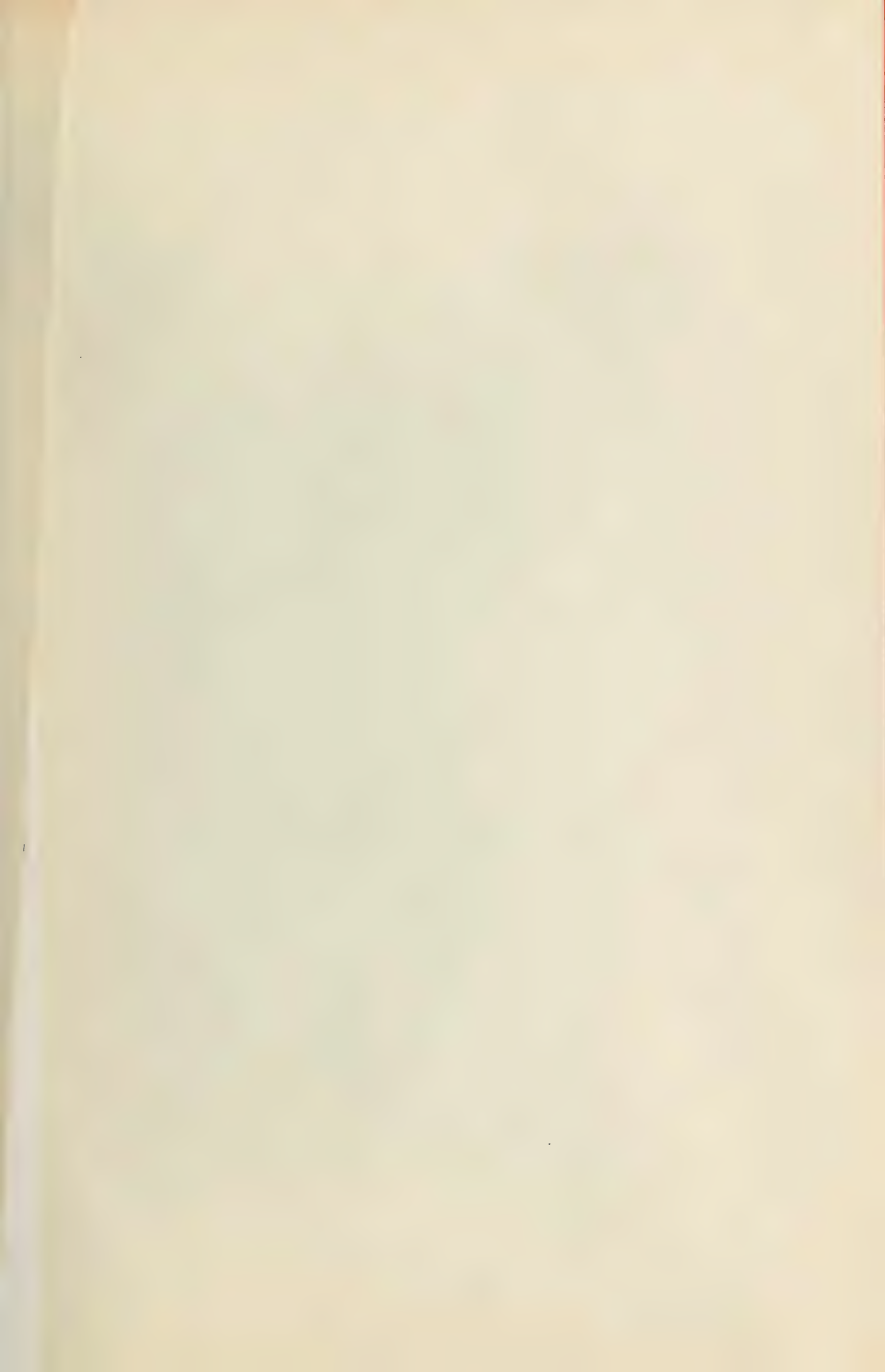
_mel. _____
strain. _____

_mel. _____
strain. _____

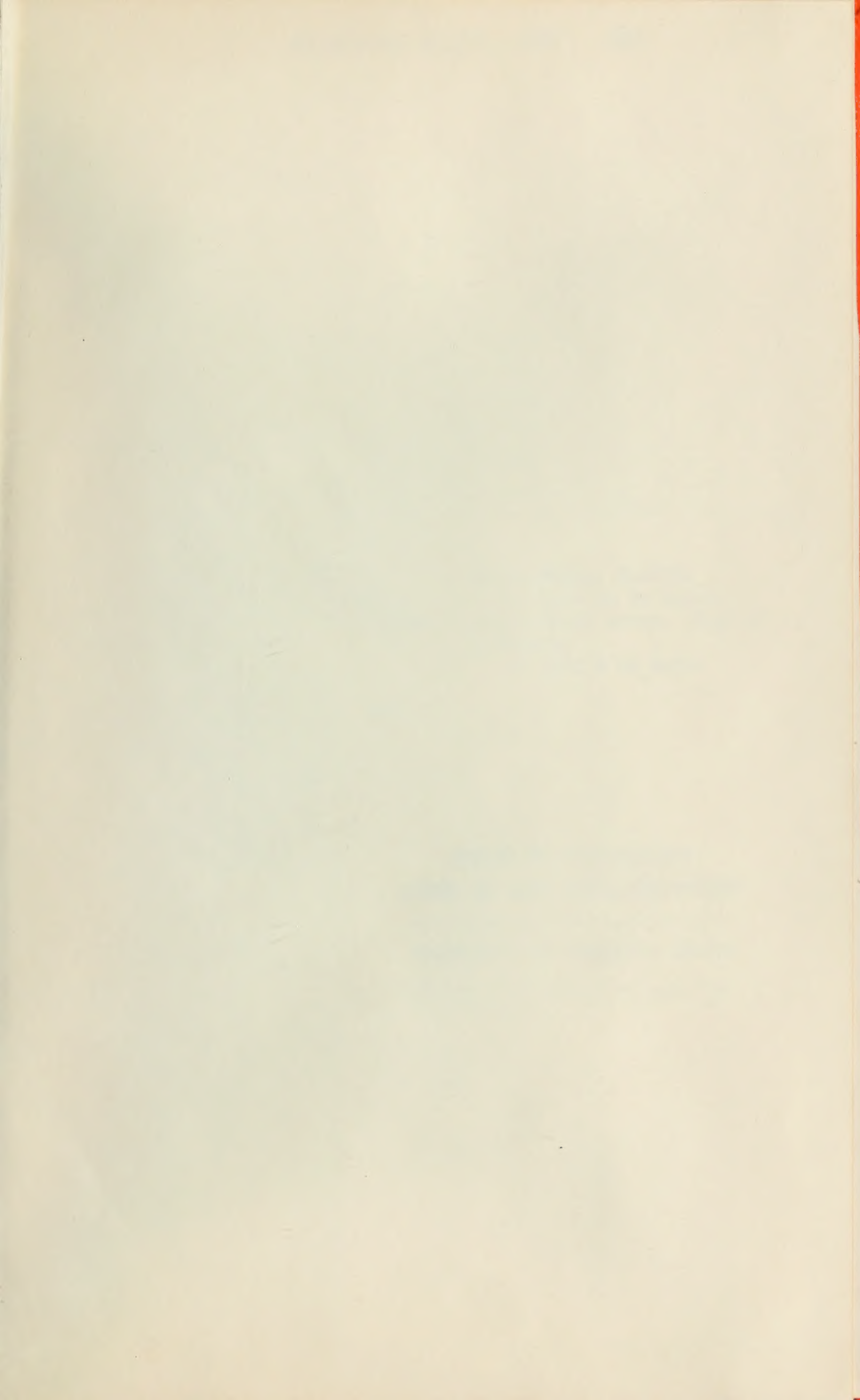
_mel. _____
strain. _____

Ped

The image shows a page of musical notation with five staves. The first four staves are grouped by a vertical line on the left. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef. The fifth staff is a treble clef with a key signature of one flat. There are some faint markings and a double bar line on the page.







M Saint-Saëns, Camille
1533 La lyre et la harpe.
S15L92 Piano-vocal score. English
& French,
La lyre & la harpe

Music

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